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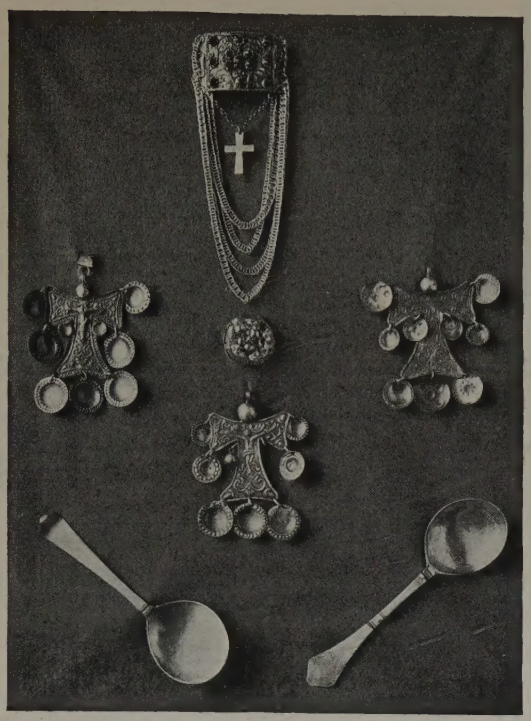

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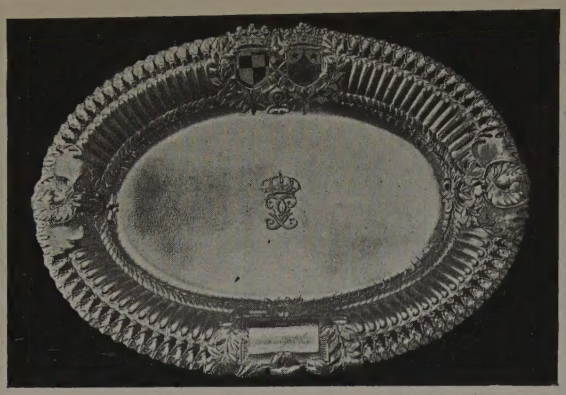

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PREFATORY NOTE.

The Editor desires to acknowledge, in the first instance, his indebtedness to Dr. Bernhard Salin, the Director of the Northern Museum, Stockholm, who has rendered most valuable assistance in the compilation of this volume by placing at the Editor's disposal, for purposes of illustration, the splendid collection of peasant-work which he has under his care. Also to Mr. Ferdinand Bobey, Madame Anna Bobey, Mr. Robert K. Burt, Mr. C. A. Löwenalder (Honorary Secretary of the Swedish Chamber of Commerce in London), Count Louis Sparre, Mr. E. Stenberg, the Consulate General of Denmark, and the Swedish Touring Club for the help they have given in various ways.

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SWEDEN

From a painting by E. Stenberg

SWEDEN—INTERIOR OF A PEASANT'S COTTAGE

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SWEDEN

WHEN Artur Hazelius, with glowing patriotism and indomitable energy, slowly but surely laid the groundwork of the Swedish nation's widely renowned Northern Museum, he dreamed of creating for coming generations a living picture of the Sweden of by-gone days. He had not in his thoughts merely a museum in the ordinary sense of the word, with show-case after show-case, but he wished to clothe the museum-idea in a form that should be more easily understood by the multitude; his museum was to be a place where every object should be in its proper milieu; be, as it were, a living unit. It was in agreement with this idea that the first room-interiors arose, and, later on, when his creation had grown sufficiently strong, the picture of Scandinavian folk-life thus presented was supplemented by the "open-air" museum of Skansen, dear to every Swedish heart, the greatest attraction Stockholm can boast of, and one that no visitor to that city ever omits seeing.

A visit to Skansen calls forth many emotions; or at least it does so should the visitor be a Swede. Here are the ancestral homes of the sons of those fathers whose names were never inscribed in the pages of history, but without whose aid this Sweden would perhaps never have been a land. Here we can follow the course of their lives amid their toil and their pleasures, through solemn and mirthful hours, in cottages they themselves built with hands long ago laid to rest. We see the furniture they used, the very dresses they wore: all this recalls to new life the vanished past. Best it is to wander about Skansen some beautiful autumn evening, when the yellow leaves rustle on the winding paths. As twilight deepens and the lights begin to glimmer in the little cottages, it is as though we heard the quiet rhythm of a mighty song, the song of a people telling of the generations that have gone, and of days long since reckoned with the past.

But it is not emotions only the creation of Hazelius means to give us. It aims, above all, at spreading an all-round knowledge of Swedish culture, its origin and its development, and to this end the extraordinarily rich material which has been collected has been arranged in accordance with two different principles. On the one hand, old typical buildings have been obtained and re-erected at Skansen, and the rooms of these buildings have then been furnished in strict accordance with the customary arrangement of such houses; while in the magnificent Northern Museum at Lejonslätten on Djurgården, furniture and articles of domestic use have been brought together in such a way as to form

typical interiors. Rooms have also been arranged after the ordinary methods of museums, in which objects have been placed with respect to their relationship to each other, while at the same time the rooms retain their character as divisions representative of the various provinces of Sweden. If, therefore, one wishes to study the history of Swedish culture, as told by the treasures in the Northern Museum, and especially that side of it illustrating its development among the peasantry, a visit should be paid to Skansen for the purpose of gaining a general view of the whole subject, after which the studies should be pursued in detail in the museum buildings at Lejonslätten. There is no great distance between the two places, for they are situated on either side of a little level stretch of open ground.

Ancient Farm Houses.

First of all, then, we shall pay a flying visit to Skansen, where, in the midst of a beautiful park-like landscape these old cottages stand—peasants' cottages, militiamen's cabins, cottars' dwellings and charcoal-burners' huts, church-belfries and Laplanders' huts. They lie close to each other, but, as one wanders from one to the other, a strong feeling comes over one that Sweden is, in a most extraordinary degree, a land of contrasts. This character is, in a great measure, the result of its being a country whose length extends over fourteen degrees of latitude, where the conditions of landscape and climate show every grade of variation, from the wide-stretching wastes where the Laplanders live their nomadic life, to plains where the climate is the same as that of the great level lands of Central Europe. It follows, as a matter of course, that such variations in the character of the country and in the conditions of life must, especially in the case of an agricultural population so strongly attached to the soil as that of Sweden is, necessarily create very striking differences in temperament, manners and customs, in ideas and in needs. That "triunial" cottage from the province of Halland (Nos. 1, 2 and 4), a wonderful block of buildings with the "low-loft cottage" (*lågloftstuga*) to the right, the "high-loft cottage" (*höganloftstugan*) to the left, and with the "high house" (*ryggåsstugan*, the chamber ceiling-less and open up to the ridge tree) as the connecting link, bear witness to the solid affluence of the South Swedish farmer. Large, shining copper pans dazzle the eyes of the visitor. The walls are hidden behind woven or painted hangings, and on the table stands the mighty "welcoming-bowl" (*välkomman*). Through the small, diamond-shaped windows one catches a glimpse of the little garden, where peonies flame round

the bee-hives. Everything breathes a solid opulence, a secure comfort.

A few steps away we see the "Mora" house (Nos. 6 and 7), as it is called; the type is older and more confined than that of the house from Halland, and everything—both furniture and domestic utensils—differs noticeably from the Halland type. Similar distinctions can be seen in every building one goes into, until we finally reach the Laplander's primitive hut (*lappkåta*), where the watch-dogs bark at the visitor, the reindeer move quickly or lazily about on their rocky home, and we are able to form some faint idea of the fell-people's world, where the wastes are white with snow and the northern lights flash in the cold winter sky.

But it is not geographical distances alone that have created differences in buildings, furniture and domestic utensils. Sweden has been, and, in some measure, still is, the land of almost impenetrable forests, and consequently a land where there was formerly little communication between the different provinces. Thus it is that peculiarities in house construction arose in districts quite near to each other, peculiarities which have been retained until our own days. Not only in separate provinces, but in the different hundreds, and parishes even, a varying development has taken place, and on this account very distinct peculiarities can be pointed out. Within a certain tract—and especially in the parishes of northern Dalecarlia—even the larger villages present such marked diversities in culture that a trained eye and an accustomed ear can tell to which villages people belong, merely by observing the differences in dress, dialect, etc.

It is just the peculiarities in building in the various districts of the same province that it is necessary to keep in mind when we endeavour to illustrate the objects which are given here dealing with the life of the Swedish peasant.

Even the methods of building make an interesting contribution to the illustration of the differences and cast of mind among the Swedish country-folk. Amongst the ancient forms of house still constructed are that of the fire-house, with the hearth in the centre of the room (*eld-huset*), and the high-house—the house whose ceiling went up to the ridge-pole (*ryggåsstugan*), representing the dwellings in use in heathen times and in the middle ages. The fire-house, which can still be found in Norrland and in Dalecarlia, has the open hearth in the middle of the floor, with a hole in the roof above, through which the smoke is carried off. The high-house, in which the hearth has become a corner fire-place with a chimney, and where the smoke-hole has been turned into a window, probably occurs in its original form only in the ancient Swedish-Danish border provinces of Småland,

Blekinge, northern Scania, Halland and Västergötland. As an ancient feature it may be noted that the cottage must always lie *sol-rätt*, *i.e.*, with its gable-ends due east and west, and with the roof-window and the door towards the south. In the erection of church-buildings in the country this custom is still strictly observed.

It would take too long if, during this cursory visit, we should go into all the cottages at Skansen. We must be contented with peeping into one or two of them, which will enable us to assure ourselves that the most minute care has been taken to make the picture lifelike and exact in the very smallest detail. The typical room-interiors in the Museum will give us a better opportunity of examining, undisturbed, the interior of a Swedish peasant home. We see there, for example, the Ingelstad cottage, representing a Skanian farmer's home of the decade 1820-30, and which, on the whole, is typical of south and south-west Skane or, in other words, of the populated tracts in the plains.

The farm buildings erected in this old-fashioned way consisted in these districts of a collection of houses arranged in a group, and forming a square frame about a yard which, as a rule, was paved. One side of this square was called the "*stuelängan*" (the main building) and contained the large dwelling-room of the family, and was flanked by the "back-house" or box-room, the "cellar-house" (*källarhuset*), the porch, and the kitchen. From the porch, which was towards the yard, one came in through a door into the dwelling-room, where both the farmer's family and the servants lived.

When we have crossed the threshold, we have the front part of that room before us. At the far gable-end is the door leading to the box-room, which formed both a spare bedroom and also a kind of strong room, in which the farmer kept his great chests full of linen, figured woven materials and the like, cushions, ornaments and clothes. To the right of the door we see the end table-bench, which was also called the seat of honour, the corner cupboard, and, supported against one of the long walls, "the bench along the wall" (*bakbörds bänken*); to the left is the clock in its case, and the curtained four-post bedstead with its "bed-help strap" (*sänghjälprem*), a rope round which was twisted gaily-coloured yarn, with a kind of holds for the hands. This rope hung from the top of the bed and served to help the old and the sick to raise themselves, or to turn over in bed. The curtain in front of the long side of the bed dates from heathen times. Amongst the other furniture of the room may be noted the characteristic table on trestles called the "table chest" (*bordkistan*), the "goose-bench" (for the geese when sitting on their

eggs), and the armchairs with straw seats. The floor is made of well-pounded clay and is strewn with sea-sand.

The white-washed walls are generally bare, but perhaps the room has been arranged for some festive occasion. The figured woven cloth or a piece of tapestry covers the walls, the chairs and benches have large and small cushions, and the table is laid for the banquet with peculiar bread-baskets and candlesticks.

From the house from the plains we now betake ourselves to one representative of the forest districts. This presents an example of a large farm in the parish of Lima in Dalecarlia, and consists of a hall with outhouses, living-room and "best-room" ("*nystuga*") a kind of fine room used on great occasions, and a "chamber" taken off from the hall. Two doors lead from the living-room, one to the "chamber," the other to the hall. There is a window in each of the long walls and at the gable-end. The fire-place embraces the oven, with a niche outside the mouth of the oven, and the fire-place proper. At the side of the fire-place, which is towards us, there is seen a door which closes the entrance to a chamber above the roof of the oven; this forms a sleeping-place very much appreciated by the old. The stands around the fire-place are drying-places for wet clothes. The furniture consists of two beds, one at each end of one of the long walls, the space between them being taken up by a bench fastened to the wall and shelves for cooking utensils and the like; here too is the place for the water-pail. On the floor in front of the bench there is a stone on which the pots and pans are placed on being lifted from the fire, and which therefore had the name of "pot-stone" (*grytsten*). Along the gable-end and the other long wall are benches fastened to the walls, and, in the angle between these walls, a table.

This short description gives some idea of the appearance of a couple of typical peasants' houses. In order to get a more detailed picture of the various objects that furnished these homes we will turn to the numerous illustrations which accompany this article.

The furniture in olden times was very simple and the concessions to comfort strikingly few. With a few exceptions the furniture was fastened to the walls, the only movable pieces consisting of a few stools and other seats. The table was originally nothing but a wide board without legs, which, when it was to be used, was laid across a couple of large blocks of wood, and afterwards hung up on the wall by means of iron rings. A probable ancient form of bench is that still used under the name of "*kracken*" (a stool, the legs of which were the natural branches of the piece of timber), which formed part of the furniture of the fire-house (*eldhus*), and

which is, perhaps, a descendant of the *krokpall* mentioned in the ancient Scandinavian legends. It not infrequently took very fantastic forms. The peasant found in the forest a curious tree-root. His imagination was awakened and he fashioned his find into a "krack" having the shape of some animal (No. 51) or other object. There is, for example, in the collections of the Northern Museum, a "krack" which bears a wonderful likeness to a gigantic molar (No. 48). Another very ancient form is the "block-chair" (*kubbstolen*) (No. 47), consisting of a hollowed-out short tree-trunk. It was sitting in such a chair that the celebrated astrologer, Tycho Brahe, made his wonderful discoveries. The prototype of the block chair was known in ancient times and has, for example, been often found in Etruscan caves. In the Museum there is one from Norway which very probably dates from early mediæval times, if not actually from the Viking period.

The chair in the house of the peasant seems, too, to have been regarded with a kind of solemn reverence. It was used as the seat of honour, "high-seat," and its stately title was "the wedding-stool" or "bride-stool" (*brudstolen*), "justice's chair" (*domarestol*), etc. (Nos. 12, 20, 22 and 23). Such chairs, of a manifestly mediæval type, were in use in northern Sweden and in Dalecarlia until comparatively recent times.

With the growing demand for comfort, the benches which were fastened to the wall were gradually replaced by chairs. The earlier forms are often characterized by varying taste, and show how the peasant cleverly managed to make an independent use of the styles of art prevailing at different periods (Nos. 9, 13 to 19, and 21). Even such an exclusive form as the Chippendale chair has been reproduced in rather remote villages. But the renaissance type was the one most adopted, and it was reproduced until far into the beginning of the 19th century. A very individual form, with a strong local character, is the three-legged Blekinge chair, with a back and a circular seat (Nos. 8 and 10). The chairs in Scania are often provided with seats of straw-rope, plaited or twisted together. On solemn occasions, the seats were covered with woven or embroidered cushions.

Peculiar hybrid forms of chair and bench are the chair-table (No. 11) and the so-called "*vändbänken*" (turn-over bench), the back of which is attached to two side-posts or legs, and can thus be let down on either long side (No. 41). This is a type which was very common in the north of Europe, and was observed by Linneus everywhere in the peasants' houses in Gotland during his tour through that island in 1741, and it was still to be found in Sweden

Photo lent by the Swedish Touring Club

SWEDEN—A FARM IN SKÄNE

and the neighbouring countries for some time in the early part of last century.

The sleeping places in the old Swedish peasants' houses were either built into the wall and provided with shutters, or else were benches attached to the walls. In the interior of a cottage in Dalecarlia, in the parish of Rättvik, pulled down some time during the seventies of last century, the long wall in the background was occupied in its entirety by a "built-in" bed ("closet-bed"), provided with shutters and arranged in three tiers. The whole arrangement was of a most remarkably old-fashioned character, reminding one of the "*luckhvila*" or "*lokrekkja*" of legendary times.

Movable beds are found at an early period however. A very peculiar one is that in the Museum, an oak bedstead from Färs hundred in Scania (No. 42), which is clearly of a mediæval type both as regards construction and decoration, the latter having late Gothic motives, although the bed was made as late as 1734—this being speaking evidence of that tenacious conservatism with which the Swedish peasantry have clung to traditionary forms and usages. It is remarkable that this type of bed has been in general use within the limits of a little district in Scania, but that it is altogether absent in the rest of Sweden, with the exception, perhaps, of Dalecarlia. At least a so-called *sängstake* (bed-post), from the last-named province (No. 49), shows a very evident relationship to the perpendicular corner-parts of the Scanian bedstead.

A form of bed which at once gained the approval of the practical peasant was the "*utdrags-säng*" (sofa-bed) (Nos. 36 and 38), which was introduced in the 18th century, and is still in use amongst the peasantry. The latter, a magnificent piece of work in its way, which has been acquired by the Museum, is a *Louis Seize* bed, decorated with carved ornamental work glued on. The bed has been adorned with paintings in many and brilliant colours on a blue-white ground.

Cupboards scarcely ever formed a part of the fittings of the mediæval peasant's house. It was the demand made by the Gothic for greater conveniences and profusion in the arrangement of the home, that gave rise to the cupboards, as it had done in the case of chairs, and then the renaissance also leaves its mark on them. Different districts adopted different types. Thus, for example, the Dutch renaissance was predominant in Angermanland, while in Scania the deepest traces were left by the German type. Native individuality was, however, always conspicuous. Illustration No. 27 shows a cupboard in use about the end of the 18th century.

The cupboards were sometimes fastened to the wall and provided with a *grille* or rail. A beautiful type of cupboard is the *skänken* or *skåphyllan* (No. 26), on which were placed the more decorative domestic utensils. This type has been developed out of a Gothic cupboard-form, and has been retained longest in western Dalecarlia. Another article of furniture is the buffet-cupboard *(skänkskåp)* with reminiscences of renaissance furniture types, but here decorated with carvings in relief which have markedly Gothic motives (No. 39). Very common pieces are the corner-cupboard (Nos. 29, 30 and 34), which stood in the angle between the front gable-end and the north long wall; and the cupboard which had its place on the long wall (Nos. 28, 32 and 33), some feet from the corner-cupboard, and which, together with the last-named article of furniture, bounded a bench-place, the "high bench" or bench of honour (*högbänken*), which was reserved for the master of the house.

Allied to the cupboards were the hanging-shelves (*vägghyllorna*), on which the mistress of the house set out her silver beakers and such other valuable chattels as could give the house the appearance of being owned by well-to-do people (Nos. 37 and 44). These shelves are also called *tavletter* (*Fr. tavlettes*) and are to be found everywhere, from Småland to beyond the polar circle. Very often an amount of labour and time appears to have been expended on these hanging-shelves that is quite incomprehensible nowadays, as, for example, when the pillars or columns supporting or joining the shelves are carved out of a single piece of wood (No. 44). A kind of hanging-shelf is the spoon-rack *(skedhyllan)*, where the family kept its wooden spoons.

An article of furniture often mentioned in the Swedish popular ballads of the middle ages is the chest or box (*skrinet*). Whenever a peasant wished to express an idea of something valuable or precious, he spoke of a "chest of jewels" *(förgyllande skrin)*. And, thanks to this poetical nimbus, perhaps, the making and decoration of a chest became a work of love for the peasantry. The forms of the numerous chests vary very much (Nos. 53 to 62, and 65 to 70). Sometimes they are related to the Gothic, growing narrower downwards; sometimes they borrow their form from the Renaissance, having perpendicular straight sides and standing on feet, but still retaining Gothic motives in their ornamentation. Some again have taken their flat carving from the German renaissance, while others have retained the straight lines but have added a rounded lid.

When, during the course of the 17th century, the plan was hit upon of placing the casket on feet, a piece of furniture was

thus obtained which, in general, was called by the name of "*nattlåda*" (Nos. 24 and 25). It was a common object in the old peasants' houses, and served as a depository for the women's finery. These boxes can be regarded as a direct link between the "chest of jewels" of the mediæval and the early renaissance periods, and the chest of drawers and the chiffoniers of rococo and later times.

Clocks made a somewhat late appearance in the houses of the peasants, but when they once became known, they soon came into general use (No. 43). Carl von Linné, the great naturalist, the first Swede who made tours of this country, and who had a most observant eye for all that was to be seen, does not, in his account of his journey through Dalecarlia (about 1735), say a single word about any manufacture of clocks which existed there. On the other hand, Hülphers, a well-known writer on Swedish country districts, who travelled through the same tract some thirty years later, mentions a number of parishes where the manufacture of clocks was carried on by the peasants as a home-industry or by-trade. The parish of Mora in Dalecarlia became celebrated for its clocks, which were afterwards hawked about for sale in all parts of Sweden. The manufacture continued until our own days, but is now dying out. Anders Zorn's brush has immortalised one of the last village clock-makers of Dalecarlia.

A Peasant's Cottage in Festal Guise.

The everyday appearance of a Swedish peasant's home was chilling and stiff, but this appearance was altogether changed on the occasion of a festival; Yule-tide, for example, the celebration of which in the north of Europe was always preceded by many preparations, when the floor was strewn with rye-straw; or a wedding or the like, when the walls and ceiling were covered with woven or painted hangings (Nos. 344, 346 to 354). These hangings were either of linen, woven, painted or embroidered, or else of paper on which figures were depicted (Nos. 478 to 480). The woven cloths were adorned with geometrical designs, or with patterns of severely conventional floral motives. The women when weaving sometimes attempted to reproduce in their hangings figures of ships, houses, men and animals, patterns greatly reminiscent of the textile work of the mediæval and renaissance periods. This resemblance is easy to explain when we remember the immense length of time during which weaving had been carried on as a home industry. As far back in past ages as our records go, we know that Swedish women wove and sewed figured work. The maidens of the ancient legends

reproduced the features and made eternal the exploits of their heroes, while waiting for their return from a Viking raid on some foreign coast. Woven hangings were used, too, to decorate the timbered walls of the halls in the times of the Vikings ; they were hung over the temples and they decorated the timber sepulchres of the dead. Thus, when the timbered grave of the Danish queen Tyra Danabode (who died about the year A.D. 950) was opened, remains of woven woollen cloth were found, which had at one time covered the inner oak panels of the tomb. In the hero-rhymes of the Edda, in the song about Gudrun, it is related how in the hangings were woven the warlike games of the heroes, the likenesses of the king's men, ships, far-off halls, swans and other animals. The famous tapestry of the 11th century at Bayeux, also bears witness to the height to which the art of embroidery had reached amongst those descendants of the Vikings of the north, the Normans. The taste for hangings was everywhere retained during the middle ages and until as late a date as the 17th century, when these wall decorations disappeared from the homes of the higher classes. In the houses of the peasantry, however, they were held in favour for a couple of centuries more.

With respect to the painted hangings, we know that they date back to the 15th century. When, during the course of the 19th century, these hangings were produced in large numbers, they began to use grey paper instead of linen. It is quite amusing to study these peasant-artists' productions, of which the Northern Museum has a rich collection, the oldest specimen dating back to 1639, and the latest to the last quarter of the 19th century. The sphere in which the imagination of these peasant-artists moved was an extensive one. They depicted both worldly and scriptural subjects, allegories dealing with Christian and general motives, historical episodes and genre; sometimes they gave the reins to their imagination and ventured into the realm of personal satire. Motives from the Old Testament were very popular, such, for example, as: Joseph's dreams, Joseph and Potiphar's wife, Elias in the chariot of fire, David and Bathsheba, and the story of Susanna. The New Testament also supplied subjects : the Adoration of the Magi and the Marriage at Cana occurring very frequently. From a historical point of view the dresses portrayed are very droll, as they usually are in such naive artistic productions. The children of Israel are dressed like the men and women of Dalecarlia ; Joseph, as the governor of Egypt, has a three-cornered hat and smokes a meerschaum pipe ; the Apostles have pea-jackets, loose collars and jack-boots ; the Saviour wears a clergyman's gown. The drawing is bold and trained, for the most part summary, often full of mannerisms in consequence of a shortness in the proportions. Trees, when they

occur, are represented with large clusters of leaves, very much in the style of the wood-cuts and drawings of the later middle ages. The artists by no means objected to architectural motives, the buildings being many stories high and adorned with towers and spires. The airy expanse is filled with conventional flowers. At the top, the painting is rounded off with festooned and be-tasselled drapery, or with a cleverly invented border composed of an alternation of flowers and leaves. The colours are bright-red, blue, green, and yellow. Of very great historical interest are the painted hangings where the artist has chosen scenes from the home or public life of the peasantry, and these productions make valuable contributions to our knowledge of the manners and usages of former times.

Amongst the other things that decorated the cottage on festal occasions were gaily-coloured coverlets and cushions, the patterns of which show how highly developed the peasant's sense of colour was, and to what a degree of excellence this home-weaving industry had reached (Nos. 355 to 403). These coverlets and cushions were used to cover the beds, benches and even the tables of the cottage. The patterns adopted in this work were probably an inheritance from the middle ages, which is shown by the lily motive, amongst other things, and the employment of figures of animals alternating with flower-urns, motives met with in mediæval decoration and probably borrowed from the East.

Another thing that brightened these festivities was the lighting of the cottage. On ordinary occasions, people were content with the gleam from the open hearth and with the light from the splint-wood torches (*pertstickor*), which were stuck in especially-made holders fastened to the wall, or in stands on the table or floor, or, in some places in western Sweden, with clay-lamps filled with train-oil and a wick made of grass. In Bohuslän they had a kind of double-bowled type of lamp made of iron, something resembling two spoons one above the other, with a lamp-screen of plaited straw. The well-known naturalist, Per Kalm, who travelled through Bohuslän in 1742, relates amongst other things that "lamps are used here instead of candles, and in these they put train-oil and a wick, either of flax or of hemp, or, still better, the inner part of a kind of *juncus*, a species of herb resembling a sedge, which is found almost everywhere in marshy places. These lamps give a light as clear as that given by an ordinary candle ; one could, perhaps, distinguish some little smell when they were burning." But on the occasion of a feast neither splint-wood torches nor clay-lamps were good enough. Then home-made wax and tallow candles were brought out, and to hold these they had more or less decorative

chandeliers and candlesticks, differing in shape, and possessing certain very defined peculiarities in each district. As a rule the stateliest of them was of wrought iron adorned with suspendent, jingling bits of metal, rings, reels, etc. (Nos. 238 to 250). Not infrequently they were crowned by a movable figure of a cock, the symbol of light, and one which plays an important rôle in the ancient religion of the Scandinavian peoples, and which was never absent from the old church belfries. The sense of humour of the peasantry found vent in the making of a kind of wooden candlestick (Nos. 50 and 52), more for a joke than for use. They were made of a number of pieces loosely put together, fitting in each other and held together by the candle-pipe. To take this thing to pieces was a matter of no little difficulty, but to put it together again was still harder.

When speaking of the lighting used in the Swedish peasant-homes it may be mentioned that the Northern Museum possesses a most interesting typological collection of the systems used, in which it is possible to trace their development step by step. Amongst the lanterns may be noticed some where the light is allowed to stream out through horizontal rows of goose-quills placed close to each other. *En passant* it may be mentioned that this substitute for glass was adopted for windows too, and that it was still in use in some parts of northern Västergötland as late as about 1850.

Now that the cottage is dressed in festal attire and is brilliantly illuminated, it remains to devote a little attention to the banqueting table. The meats themselves and the laying of the table were plain enough (Nos. 63 and 64, 81 and 82, 114 and 117). Soups, gruel and porridge were eaten together for the first course, served in large earthenware dishes. For the fish, there were used in some places earthenware or wooden dishes with a basin in the middle. The basin was intended for the sauce, and the fish, cut into pieces, was arranged round about it. In front of the guests were placed dishes on feet, with herring and other food ("*sovel*"), which dishes may be regarded as the prototypes and intermediate forms of the plate. The trenchers were made of long or short narrow planed pieces of wood, according to the number of persons who could find room along one side of the table. By degrees it was found more convenient for each person to have his own dish, and so the big family trenchers were sawn into several pieces. By sawing off the corners of the pieces, they got the many-sided plate-form which finally became circular. The guest took his own knife and fork to the feast (No. 251). The spoons were always of wood, richly carved and often marked by a defined local individuality (Nos. 123 to 139).

The food was prepared very plainly but abundantly, and was kept in different vessels (Nos. 121, 225, and 230). The Swede loves superfluity, and even to-day at a feast at a farmer's house, the table must groan under the number of the dishes, if things are to be done properly. A large part of the eatables was brought by the guests and was called "*förning*." This is a very ancient custom and, during the early middle-ages, gave much trouble to the makers of sumptuary laws. At the beginning of the 13th century this "*förning*" was forbidden by the Gotland Legal Code, but the custom has survived to the present day. A festal dish common over the whole country was the "*förning*" porridge of barley, which was served up in porringers (Nos. 78 to 80) especially made for the purpose. A custom inherited from pagan times, of taking porridge to women in confinement—a dish offered to the *Norna* or goddesses who direct the fate of men—still exists in some country districts. If the meats were provided abundantly at a Swedish peasant party, this was still more the case with the liquor. The ancient inhabitants of the far north were, like their Germanic relations, great lovers of a grand carouse, and much magnificence was displayed both at the meals and in the drinking vessels used. In the Icelandic stories, which often enough give very drastic descriptions of the table-manners of the Vikings, there are mentioned quite a number of different drinking vessels, such as bowls, cans, beakers, cans with handles and horns.

In the Olof Tryggvason's saga it is related how the king made fun of the ancient Swedish custom of "licking their sacrificial bowls." This ancient northern custom of emptying these bowls of ale to the honour of the gods and of the dead was transformed during the middle ages into festive meetings of churchmen and laymen, and that of drinking bowls of ale to the health and prosperity of friends present or absent has long survived as a kind of religious ceremony, it may almost be called, amongst the popular customs of the country. This is probably one of the reasons why drinking vessels occupied the place of honour amongst the family treasures, and possessed such beauty and wealth of form.

The Northern Museum possesses an extraordinarily rich collection of ancient drinking vessels. Amongst these may be mentioned first of all the peculiar type called "*kåsa*," or beakers with horns, which were originally large ale-bowls of wood, but which, during the course of the middle ages, were altered in form and decorated with one or several perpendicular prongs, handles or horns, beautifully carved with scrolls and floral motives. When these beakers were used, the horns were carried over the head, round

which they formed a fantastic wreath. The Swedish historian Olaus Magnus (d. 1558) has left us a wood-cut representing a carouse, where two couples of guests vie with one another in the emptying of these enormously large ale-bowls (No. 101) which are provided with branching horn-shaped appendages, while the drawers replenish the beakers out of yard-high cans or jugs which stood on the floor, and for that reason were called "*ståndkar*," or "*stånka*" (Nos. 87 to 89). Olaus Magnus affixes to his drawing a Latin text which can be translated as follows :

"It seemeth meet for me also to inform the curious of the right manner of drinking amongst the dwellers in the North. Foremost is the custom, which is observed with religious reverence, namely that of showing veneration for higher beings and also for princes, great and noble men, by rising when drinking to their honour. Moreover there be drinking-matches between men, who contend as for a matter of life and death, and who can empty a great horned bowl of ale at one or two draughts. Here the reader may see them in the picture seated at table as if with wreaths or horns about their heads, drinking out of vessels of the form mentioned above, such as could easily awaken the wonder of those who have not themselves witnessed it. But still more marvellous must it appear to see the drawers, like unto shepherds keeping a herd of deer, move forward in crowds to keep these drinking-vessels of the guests filled with ale. Nor are these customs enough. The drinkers vie with each other also to show how much they may endure in drinking, by dancing round about, with the deep and filled ale-vessels balanced on their heads. In like manner they come forward to their drinking mates in order to empty with them a bowl, carrying in each hand other kinds of vessels, filled with wine, mead, must or unfermented ale."

It may interest our readers to read this lively description of a Swedish drinking-bout of the 16th century, as it gives contrast to later drinking customs amongst the peasantry of our country. Old authorities agree in stating that, as a rule, the country people lived a very temperate life, but at these carouses they cast all restraint aside. Then it became a point of honour honestly to empty one's glass at a draught, and "to get thoroughly drunk" was praiseworthy rather than shameful.

After this little digression we can return to the horned drinking bowls. In the Northern Museum there is preserved a collection of them, a number of which belonged originally to noble families, whose arms may be seen on the vessels, and which afterwards found their way to peasant homes, where they were used on solemn occasions. Thus, for example, they were carried on the saddle of

From a painting by E. Stenberg

SWEDEN—EXTERIOR OF A PEASANT'S COTTAGE

the outrider at wedding processions and funerals, both the outrider and the guests refreshing themselves out of them on the way. In this connection it may be mentioned that in the Museum there are some smaller drinking vessels (Nos. 94 to 100, and 231 to 237), also known by the name of horned bowls (*kåsor*). They are of great antiquity, dating back to the 17th century—and often very beautiful in form and richly carved.

The liquors used were almost exclusively ale and spirits (gin). They were brought in sometimes in the high cans mentioned by Olaus Magnus, and also in enormous vessels called bowls (*bollar*). The latter, which not infrequently were of astounding dimensions, were round and deep-turned wooden vessels, usually painted red, with figures in black or striking colours. The peasantry loved to adorn them with rhyming proverbs, which often displayed popular humour, and are interesting both from a literary and historical point of view. It is, however, impossible to translate them into a foreign language. From these tubs, large bowls or high cans, which were placed on the table or on special "ale side-boards" (*kannskänken*), the guests helped themselves to the liquor, with the assistance of smaller cans, bowls, beakers and tumblers, which they often took with them to the place where the feast was held (Nos. 83 to 86, 90 to 93, 102 to 108, 110, 111, 113, and 115 and 116). It was also the custom to drink deep draughts direct from the big four-mouthed bowls (*snipaskålarne*) or (*snåckeskålarne*) (Nos. 109 and 112), by means of a ladle, which on this account was called "the drinking-spoon" (*supsked*).

Most of the home-made drinking utensils of the peasants were of wood, some put together in ribs, some carved out of a single piece, while others were made of horn. A curious thing is the proneness to make the handle of the drinking utensil in the shape of an animal, a feature that can be traced far back into pagan times. There are gold vessels dating from the bronze age with handles shaped like horse-heads, and the handle of a Danish utensil of wood, from the iron age, resembles a bird's head. It is not improbable, of course, that the horned bowls described above are later forms of prehistoric drinking-vessel types.

At the feasts, there were also found vessels intended to puzzle the drinking champions, and so awaken and sustain mirth and jollity at the table. There was the puzzle-jug (*gyckelkrusen*) with the perforated rim (Nos. 120, 122 and 228). If anybody tried to drink in the ordinary way out of such a jug, the vessel emptied its contents over his head while nothing came into his mouth, this very naturally awakening the mirth of the company. If he was wide-awake, or was already acquainted with the trick, he knew that in

order to be able to get a drink, he would have to suck up the liquor out of one of the mouth-pieces arranged round the rim. It could happen, however, that he drew in vain, for several of these were false openings (which had to be stopped with the fingers) over the draw-pipe going through the hollow cavity and the pipe-shaped rim, down to the bottom of the inner part of the jug.

These were some of the customs of a Swedish peasant-drinking feast, in the days when ale was brewed with the addition of home-grown hops, and when spirits (gin), the right of making which was a privilege of the Swedish peasant as that of making wine is of the French, were distilled on each hearth. But while the old men drank and chatted, the tones of the fiddle were heard, and the young men and women joined in dancing those peculiar dances in which the temperament of the Swede is shown in mingled melancholy and mirth, and which the stranger can still see at Skansen, danced by young men and women in the old gaily-coloured national costumes. For the aim of the Northern Museum is not only to preserve ancient typical buildings, and to collect articles of furniture and domestic utensils that can give us a picture of what life was like in olden days. Its task is also to rescue from oblivion the dances and melodies in which the soul of the Swedish peasantry has found such characteristic expression.

Wood-sloyd.*

The Swedish peasant was, and, to some extent, still is his own smith, carpenter, joiner and painter. During the long winter months, when the snow lies deep on the ground, he has little to do out-doors. The axe, big pocket-knife and plane provide him with work then, while the women of the family sit at their looms. And when the dark comes on early, everyone assembles in the cottage, where big logs crackle on the open hearth. But no one is allowed to sit idle. The women spin and sew, the master of the house and the farmer's men work at their sloyd, while the boys take their pocket-knives and make a first attempt at forming an axe-helve. There is no hurry, for winter lasts four or five months, and for that reason they endeavour with inexhaustible patience to produce a wealth of most beautiful carving even for the most every-day objects. When we nowadays examine these sloyded things from our forefathers' times, we hardly know which to admire most; the vast length of time that was spent on the decoration of the various articles, or the original manner in which every peasant sought to employ in his own compositions the styles of art that prevailed at different periods.

* Sloyd is an English term adopted from the Swedish "slöjd." It is applied to the making of things by individuals or families in the home, as opposed to the mass-production in factories.

A great wealth of material for our study of the art-loving nature and artistic taste of the Swedish peasant exists in the Northern Museum's collection of harness-saddles (*sel-krokar*) and horse-collars (*bog-trän*), in which all styles are represented, from the animal figures of Viking times, down to flourishes of the rococo period (Nos. 183 to 219 and 222). It was, of course, with no little pride that the peasant, when driving to church, let everybody see what brilliantly coloured and finely ornamented carriage-gear he had. And if there happened to be snow on the ground, he could show his neighbours a sledge grandly carved and displaying all the colours of the rainbow.

Still greater artistic skill was expended on the implements employed by the women for preparing flax; on spinning-wheels and on looms. After the flax had been gathered, freed from the seed-pods, macerated and dressed, it was scutched in order to free the broken flax from the boon, a process that took place as follows. A handful of flax was held in the left hand over the edge of a scutching block, and there dressed by means of a rapid succession of blows with the knife until the boon had fallen off. After preparation in this way, it was hackled with a flax-comb and was then ready for spinning. The scutching-knife was often distinguished by its gay colours and elegance of form (Nos. 140 and 141), and it was the same with the temples (No. 142), on which the web was stretched, the batting-staff, used when washing clothes (No. 181), the mangling-board or calender (Nos. 173 to 180), and other implements employed in women's sloyd. The calenders or mangling-boards occupy a prominent place in the Museum's collections, both on account of their great number and also from the manifold types represented. This domestic utensil, which was used before the invention of the modern mangle, was a necessary article in every household. The mangling implement in question consists of an oblong rectangular board, the width of which varies between one-fourth and one-ninth of the length. It is provided with one, sometimes two handles, and a cylindrical rod or roller forms part of the apparatus. The linen was wound round the roller, which was then rolled backwards and forwards on the table by means of the board. The upper surface and the edges were richly decorated, in accordance with the prevailing style or the taste of the maker, and the handles, which often have the form of a conventional horse, were the object of the special care of the sloyder. The oldest mangle in the possession of the Museum—it dates from the beginning of the 17th century—is, on the whole, a rudely-made and somewhat clumsy implement, with renaissance

ornamentation, a style of decoration which prevailed for about a hundred years, but which, towards the close of the 17th century, was gradually superseded by a newer one. It seems as if the home-sloyd artists had a difficulty in following the development of the renaissance into the baroque, rococo, etc., and had, instead, retraced their steps and once more adopted ornamental motives which, it is quite certain, were derived from mediæval times. In this manner the village craftsmen have developed that characteristic geometrical style of decoration which, in our days, has been revived under the name of "the peasant style." The smooth, flat upper surface of the mangling-board, is, too, very suitable for this kind of ornamentation. In order to improve the general effect, the carvings were often painted in simple, unmixed colours which, used in moderation, quite attained the end for which they were employed. Besides the scutching-knives and temples other implements used in spinning and weaving are shown here (Nos. 143 to 172).

It will probably awaken astonishment that so much care and taste were devoted to these objects of daily use. The reason lies in the fact that these things were lover's presents. When a young man fell in love with a lass he set to work to sloyd a present for her. If she accepted it, it was a sign that she was favourable to him, and then he could take steps for pressing his suit in real earnest. The twists and turns on the scutching-knife or mangling-board are, therefore, emblematic of the tortuous dreamland ways along which the lover's thoughts wandered while he plied his knife, and the chips fell fast to the floor. The human heart is pretty much the same, however times and manners may change.

Popular Costumes and Ornaments.

The artistic labours of the Swedish peasant woman, whose sense of beauty and technical ability we have had occasion to admire in the woven hangings and other textile productions for the decoration of the home, found a rich and fruitful field in the adornment of the popular native costumes, which display an astonishing wealth of colour and variety in design. It was not the various provinces alone whose dresses differed totally in design and adornment; the hundreds within each province, the parishes within each hundred, nay, the very villages in those parishes, not infrequently had each a pronounced type of dress, distinct in colours and design from that of the others.

It is not easy to say when the custom arose of wearing these local dresses, as they may be called. That they existed and had been observed at an early date is proved, amongst other things, by

the remarkable proclamation issued to the clergy by Gustavus Adolphus the Great in 1630, to make a note of the dresses, customs, etc., of the people. In the dresses of a number of districts we find clear evidence that they gained their uniformity of character towards the close of the 15th, or the beginning of the 16th century. Like everything else, however, these national dresses have experienced the influence of development and frequent changes in style, but the results of this influence have been very varied in different parts of the country. Thus we find dresses which, when worn as they still were even in the 19th century, retained with wonderful tenacity their mediæval character, while the dresses of other country districts showed a touch, here of renaissance and there of rococo, but still without entirely destroying the local character of the costumes. A remarkable thing is, that it is the women's dresses that have most faithfully retained their original type, whilst the dresses of the men have been more easily influenced by the changing fashions of the time.

These local dresses were long held in reverence, and the elders of the parish watched with jealous eye to prevent the intrusion of any foreign touch in the costumes. A number of minutes of meetings of parish authorities bear witness to the care with which this watch was kept. The youths of both sexes were strictly enjoined to keep to the dresses of their forefathers, and to beware of imitating the innovations prevalent amongst neighbouring parishes. In the parish of Vingåker, in 1769, complaints were made of "that evil thing," that people began to use broader heels to their boots than belonged to the proper dress of the district ; and it was enacted that those daring to go to church wearing heels broader than the customary ones were to be mulcted to the amount of sixpence. On another occasion the shoemakers and the tailors were solemnly admonished not to venture to make clothes of other fashion than those approved of by the pastor and the 24 elders of the parish. Should they dare to do otherwise, they lost all right of demanding payment, and were also to be severely admonished and reprimanded at the meeting of the vestry.

These peasant-dresses were worn pretty generally until the first few decades of the 19th century, when they began to disappear, and now they are scarcely worn anywhere except in Dalecarlia. In spite of all the efforts that are being made to re-introduce the use of these dresses, the time is probably not far distant when they will be found only in museums as relics of bygone days. Here they will form interesting material for the antiquarian who, in their cut, patterns and colours, will be able to study, not only an important link of the cultural development of the Swedish people, but also the

differences of character of the people inhabiting the various provinces of the country.

Space will not permit any very detailed account of that very interesting subject, Swedish peasant-dresses; they can be mentioned here only as far as they tend to illustrate the subject of peasant-art in our country (Nos. 405 to 453, and 460 to 477). In former times, the daughter in a Swedish peasant's home was obliged to have made a certain number of hangings, and to have woven a certain amount of linen, before she was permitted to marry. It was by the number of these, and the labour expended in such artistic work to which they bore witness, that she was deemed to possess those qualities which serve to transform a domesticated and industrious girl into a capable housewife. Most assuredly we have to thank this custom for a great deal of the woven and sewn handiwork which nowadays is so highly prized by collectors and lovers of art, and which is referred to with grateful reverence by those who now labour to bring about a revival of the ancient Swedish home-sloyd.

The richly coloured peasants' dresses, the women's as well as the men's, with their vast numbers of different articles of apparel, intended for various occasions, afforded plenty of opportunity, as has already been said, for decoration and embroidery. Knitting and lace-making, hem-stitch and flat embroidery here played prominent parts. Great luxury was often displayed in the matter of embroidered linen and lace, and the so-called "bridegroom's shirts" (No. 435) are really magnificent specimens of such work. An almost incredible amount of labour has been expended on this article of dress. It was not enough to adorn both collar and cuffs with the richest embroidery, but the shirt-front too, of which, of course, the greater part was hidden beneath the waistcoat, was decorated with the most wonderful, most skilfully and tastefully executed artistic needlework.

The reason of this luxuriance in the embroidery of such articles was, most certainly, the custom which had come down from the middle ages, that the betrothed maiden should present her sweetheart with a shirt as a wedding gift. As a proof of the great importance that was attached to this custom in some places, antiquarians relate that prudent mothers let their daughters get these bridegroom-shirts in order, long before the girls had reached a marriageable age, so that the present might be ready when it was needed.

It is chiefly in Scania and Dalecarlia that lace-making and linen-embroidery still follow the old traditionary technique and patterns, and where modern work can still be seen which is fully

comparable with the best embroidery and lace-making of former times. In general, lace-making, which in Sweden is considered, with or without reason, to be a branch of the art-industry pursued by the Vadstena nuns, in its most flourishing period reached a very high standard, and could boast of a remarkably great wealth of patterns, copies sometimes of accepted artistic styles, and sometimes the artistic creations of the peasant women themselves. They did not content themselves with merely borrowing old designs and reproducing such patterns from memory, but they often designed, or, as they themselves pregnantly said, "composed" (the word is used here in the same sense as when employed by a poet) new patterns, which afterwards became traditionary in their families, or in the district. A brilliant specimen of such "composed" lace is the Rättvik lace which was made within a very circumscribed tract in Dalecarlia, and which seems to have arisen quite spontaneously. In the domain of Swedish lace-making, at least, this pattern is altogether unique.

In this connection may also be pointed out the plaited fringes, although in Scandinavia they did not belong to the decoration of the dress. The plaiting of which these fringes usually consisted was made of unravelled pieces of web, or of that part of the warp in a web by means of which the latter was fastened to the loom. There were often many such fringes or laces in a house (Nos. 454 to 457). They were used to form the ends of towels, to cover the principal rafter of the old ceiling-less cottages, the shelves, cupboards, etc. The work was done, either by the women-folk of the house or by old women who went from farm to farm, and gave their artistic services in return for food or a small sum of money.

The holiday attire of the women was completed by the number of ornaments which decorated them. These ornaments, which are of great interest both from an artistic and an historical point of view were, as late as 1856-60, considered as absolutely necessary for the proper adornment of a dress.

In many branches of the decoration of the attire, or of the dwelling, we have met with motives which clearly recall that dragon-ornament which was so long considered as specifically Scandinavian. If we examine the old examples, however, we cannot discover any obvious connection with the most ancient northern types of ornaments, although on the other hand, the former are both ancient and thoroughly Swedish in character.

The material of which these ornaments are made is always silver, and the work has been executed by silversmiths. Gilding was nearly always replaced by a coating of a kind of yellow colour

applied to those parts which were to give the appearance of gold. As regards technique, the simplest methods were employed ; casting, filigree and the use of dies. These ornaments can be divided into two chief groups ; those which formed a more or less integral part of the attire, and such as were purely and simply decorative, and were used only on especially festive occasions, at weddings and the like. Old, wealthy peasant families often possessed quite a store of these ornaments, which had been acquired during the course of generations, and went from father to son, and these, as a rule, were taken out only when a bride was to be dressed for her wedding. Between these occasions they were kept in a chest, which was often richly ornamented, and this, in its turn, was preserved in the house-mother's linen-coffer.

We shall turn our attention first to the ornaments which can be considered as necessary appendages of the attire. Here we find the "eyes" (*snörmärlor*) for the stay-laces (Nos. 306, 308 and 309), of which there were usually six pairs, and which were sewn edge to edge over the breast and were used to keep the under bodice together. These "eyes" were in use as early as the close of mediæval times, but it was probably during the renaissance period that they attained their greatest development both in size and beauty. In their older forms they were often cast and adorned, sometimes with Gothic foliage, sometimes with mediæval lettering, *e.g.* A.M. (Ave Maria), or with figures of saints. At a later period these "eyes" grew larger and a predilection was shown for employing monograms, as, for example, those of the reigning monarch, copied perhaps from some copper coin. Filigree work was often employed with glass prisms to further enhance their beauty. Sometimes these "eyes" were rectangular in form, and were adorned with pendants, acanthus leaves and other Gothic motives of varying design.

A type of ornament which was very common in women's dresses on festive occasions was the double clasp (Nos. 296 to 305, and 310 to 312). It varied very much, both in form and size, and was used both for fastening the jacket and cloak, and also simply as an ornament for the breast, where it was worn over a red ground sewn fast to the jacket.

The bell-buttons (Nos. 313, 316 to 318, and 326 to 330) recall ancient modes of attire, and are, without doubt, representative of the silver bells of the dresses used in mediæval times. They were usually worn, sewn fast to the edges of the jacket, and were in use far into the 19th century, but only in the most southern part of Sweden. Another form of button is the neck-button (Nos. 314 and 319

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SWEDEN—OLD PEASANT-HOUSE, DALARNE

to 325), which was employed by both men and women to fasten the collar of the shirt.

All the ornaments mentioned can be considered as necessary parts of the dress. Merely ornamental, on the other hand, were the rings, belts, ornaments for the breast, necklets or necklaces (Nos. 307, 315, and 331 to 343), which were worn only on very festive occasions, but above all, as we have already said, when a bride was being adorned for her wedding. If there was any family that happened to possess no store of such ornaments, they borrowed from friends and relations on such occasions. A Swedish peasant-bride in olden times somewhat resembled a jeweller's shop window, so covered was she with silver ornaments from top to toe. To wear such a festal dress was often enough a trial of strength, and it sometimes happened that the bride sank beneath the burden. And what are we to say of the poor brides on the island of Öland who, in accordance with an ancient custom, had to run on foot all the way from the house where the wedding was to be held to the church? "The quicker the bride runs, the greater the honour in which she shall be held," says an account of Öland written soon after 1760, and the writer continues: "And the running is troublesome enough, for she wears a silver crown on her head, weighing two or three pounds, besides having several kirtles on, and a number of jewels, consisting of glass or bits of a broken mirror set in pewter or lead. A number of bridesmaids fell behind in the race, and so the bride had time to recover breath in the church porch before these attendants were all assembled again. After the marriage ceremony, the journey home was made on foot, but this time, however, the bride was not obliged to run."

In order to get an idea of the glory of a peasant bride, we may look at a maiden from Inglestad in Scania, after she has been dressed for the wedding. To see her, we need not go farther back than to the "seventies" of last century. Under the chin she wore a rectangular plate of pressed or perforated silver, fastened round the neck by means of a silk ribbon drawn through a couple of clamps on the back of the plate. In a ring or chain fastened to the lower edge of the ornament there hung a pendant which, in spite of its circular form, had the name of "cross." This pendant (No. 307) is either cast or pressed, but in either case it is decorated with the initials I. H. S. (Jesus Hominum Salvator).

Around the collar of the bride's jacket lay a chain of links or plates, which was often so long that it went round the neck a couple of times and still had enough to hang a good way down over the breast. On this chain hung a decoration which had a more

or less pronounced cross-form. The oldest examples were cast, and were decorated on both sides with filigree work. In those which are somewhat younger, the filigree decoration has been replaced by a crucifix, a floral or foliage motive (No. 332), a lozenge motive, etc.

The most recent, which probably represent the decadent period of peasant ornaments, were of silver lamina, very large, and absolutely overloaded with filigree work and cut-glass imitation jewels of various colours. Quite often, the brides had two such crosses, on separate chains. In such cases they had received one from their parents, and the other from their sweetheart. When this was the case, the chains were fastened to either shoulder, and were stitched to the dress so as to form designs, some in the shape of an hour-glass, some in the form of a heart, etc. An ancient peculiar custom, was that of the Ingelstad bride who had to carry her own and the bridegroom's wedding-spoons stuck in between these chains, so as to have them at hand at the wedding feast.

Another feature of the bridal-dress was the silver belt which was clasped round the waist. As a rule it consisted of a number of round or long, narrow, four-sided silver buckles of pressed work, fastened to a list of red cloth, one of the silver-edged ends of which hung down against the border of the kirtle. Belts of this kind were often distinguished by very beautiful goldsmith's work in late gothic or in renaissance.

The wedding-ring was of silver-gilt, seldom of gold. It is, too, a remarkable fact that ornaments of gold scarcely ever occurred. The bride did not always wear the ring on her finger, but sometimes had it attached to her silver chain ; by Öland brides it was fastened to one corner of the neckerchief. In olden times, cast rings were used, made in the styles prevailing in the 15th and 16th centuries, and very often possessing great artistic value. But other rings of varying form were also used, such as spiral and "heel" (seal) rings. At a later date, rings were made with a lozenge-shaped plate, decorated on top with jingling small rings, or with prisms of flux-glass in blue and red.

The most important decoration of the bride's attire was, however, the open bridal-crown of silver-gilt (No. 336), which was often richly ornamented with a renaissance design. Rich families had in their possession a special crown which was allowed to be worn only by daughters of the family, or by brides who by their marriage entered the family. Other brides were obliged to borrow the bridal-crown belonging to the whole parish, which was kept in the church. As we have before mentioned, these crowns not infrequently weighed a couple of pounds.

What we have just described may be called an Ingelstad bride's dress, but brides in other parts of Sweden were quite richly bedecked with ornaments. Nor was it only at weddings that ornaments were worn ; these rings, belts, ornaments for the breast, and necklaces, were produced on other occasions. The belt especially was the proudest and most valuable of the women's possessions. In Delsbo, in Helsingland, the belt consisted of die-pressed silver-gilt plates sewn fast to a cloth-sash which was usually of a bright red colour, or else of cast rectangular-shaped plates, which were coupled together in various ways, and were distinguished by most tasteful designs. A frequently occurring form of this latter type of belt was the beautiful open-work clasp with a silver chain which ended in a ball, or in a cast, silver-gilt commemorative medal. It is from Delsbo that the most valuable woman's belt in the possession of the Northern Museum comes (Nos. 334 and 335). It is known to have been inherited by several generations of a well-to-do Delsbo family, and the people in the parish considered it to be a very ancient piece of work. The design employed points to the style in vogue during the latter half of the 16th or the beginning of the 17th century.

As an ornament for the breast the Delsbo women wore a cross, a round die-pressed silver plate or coin, hanging from a silver chain and resting on the breast. Such ornaments were still common during the decade beginning 1850, and often rivalled the silver belts in point of age. The principal ornament for the neck was the so-called locket-chain (*låskedjan*), which consisted of a larger or smaller-sized rectangular locket and three, five or seven links fastened to one of the short sides of the locket, and also to a plate with a spring which was inserted in a narrow opening on the other short side (Nos. 331 and 341 to 343). The locket-plate was ornamented either with engraving, or hammered hearts, or the like, or else with coloured flux-glass, set in silver-filigree on a gilt ground. Under the cross there hung still another but smaller cross or a heart, on a chain of finer make.

A pendant ornament which was in general use in Småland, amongst other places, was the "thaler-chain" (*dal-kedjan*), consisting of a chain which could be as much as 2½ yards in length, on which the "thaler" or "daler" (an ancient Swedish coin) was hung. The "thaler" consisted either of an actual large silver coin, or else of a round silver plate, engraved on both sides ; in the middle of the plate was set a hammered imitation of a medal or coin. Whether the "thaler" was a real one or not, it was surrounded by a thin twisted rod, and from this hung a large, or sometimes small, but

always uneven number of concave pendants, which, like the "thaler," were of gilt. The "thaler" was sometimes replaced by a moulded silver cross, which was ornamented with flowers and leaves in relief, or else by a crucifix.

Not before a maiden was about to become a bride was she allowed to adorn herself with all this finery. Afterwards, as a married woman, she could wear the ornaments on special occasions, such as at other people's weddings, christenings, churching festivities, etc. Unmarried girls had to content themselves with an amber heart or a little silver cross, worn on a ribbon round the neck. Her youth and her innocence should be the only ornaments of a virtuous maiden. And such ornaments far exceed all outward shows of silver and gold.

Some further proofs of the Swedish peasant's artistic sense ought to be given in this connection. While ornaments of gold and silver were generally made in the towns by craftsmen, the peasant himself made all the wooden and iron things which adorned his home. Fine specimens of his sloyd-work are the watch-stands and the clothes-rail reproduced here (Nos. 45, 46 and 182). To what extent the peasant decorated all his utensils may be seen from the richly carved and engraved powder-horn (No. 223). Amongst the different types of candlesticks already mentioned, there are some very fine specimens in wrought-iron. Every farmer generally had a smithy of his own, in which he made ornaments for church doors, scutcheons, door-locks, padlocks, etc. The iron grave crosses were probably made at the works. Several examples of iron-work are shown here (Nos. 238 to 295).

Conclusion.

The remarks we have made during the course of this peregrination could only be but brief. The subject is too vast, too rich, too comprehensive, to allow of more than a mere cursory treatment in these pages. It is the illustrations that must speak.

Maybe these reproductions will serve to convince some of our readers that Sweden is something more than the dwelling-place of bears, a land of snow and winter darkness, a place where culture was slow to strike root, and where its development was retarded by an unpromising soil and intellectual night-frosts. It would be a good thing if this article and these illustrations had that result. For Sweden is in reality an ancient seat of culture—a fact proved by modern anthropological and ethnological researches. Not the least important testimony to the same effect is that offered by Swedish peasant-art, the roots of which can be traced back to the times of

Viking legend, and which, in its later development, although not left untouched by the changing styles of the ages, has still retained ancient and characteristic features. This remark applies not least to the peasant textile productions. If we inquire into the reasons why textile art in Scandinavia can point to such rich development, an explanation may, perhaps, be found in the multifarious demands which at an early period were made on those who worked at the loom or the embroidery-frame. While in many other countries the attire was in olden times the only sphere which invited attempts at decoration by means of weaving and embroidery, here, in the far North, the imagination and manual dexterity were called upon for other purposes too. At an early period during heathen times, textiles became an indispensable handmaid in the service of architecture. Sometimes it was a question of making a frieze to run round the whole length of the walls ; sometimes hangings were wanted to cover large surfaces, or draperies, which should fall freely from the massive joists. In this manner the creative desire which was awakened by the sense of beauty inherent in the peasantry, found many difficult problems to solve. It encouraged the imagination, and sharpened the eye for the beauty of line, for colour and designs. Out of the motives they had inherited, the women of the people created new combinations, as varying as the forms seen in a kaleidoscope. When, during the course of time, fingers had grown more expert, they ventured on undertaking new tasks, where the impressions they could snatch from the productions of great, living art coalesced with their inherited ideas. It seems to the writer as if it was this organic development that gives to the textile art of the Swedish peasant what is, perhaps, its most interesting feature.

When, in consequence of the Ruskin-Morris movement, the home-art culture had become an important factor in the development of modern art, it found a grateful soil in Scandinavia. Here, the link between the primitive peasant-art, so characteristic of the country, had never been entirely broken. There still survived in the village weaving-closets, an art acquired through long inheritance ; in the cottages the lace-makers, sewers and embroiderers still followed old designs that had been handed down from mother to daughter for many generations. The fire had not had time to become extinguished, the ashes still glowed. And when newly-awakened interest blew on the embers and the flames once more rose into life, there was no need to fumble in the darkness.

But it was only just in time. Sweden may esteem herself fortunate that Artur Hazelius began his life's work just then. When, at the beginning of the decade 1870-1880, he commenced the

task of saving from annihilation and oblivion the relics of the life, customs and manners of bygone days, it was at the very last minute. One or two decades later, and it would have been too late. One of his earliest assistants who was sent out on, what may be called, an exploring expedition, relates of one of his journeys through Smaland, that even then the country was a picture of olden times, where these cottages with the ceiling open to the ridge-pole, and the low-loft houses were to be seen in numbers, with all their antique state of hangings, woven tapestries, ceiling hangings (*takdukar*), and household utensils. The local peasant dresses had been so lately abandoned, that complete suits could be procured without any difficulty. It was a real pleasure, he says, to go, knapsack on back and staff in hand, from cottage to cottage to ask for old things. There was never any thought of anyone refusing to give the "rubbish," but much astonishment was expressed that "people with sense," and "young gentlemen from the universities," could devote themselves to anything so mad as to wander through the country and waste their money on such stuff.

Who shall measure the debt of gratitude that Sweden owes to Hazelius and his enthusiastic "young guard," for their zeal as collectors of "unconsidered trifles" during this period; thanks to them, the present and coming generations, when visiting the Northern Museum and its open-air department at Skansen, will be able to put together, piece by piece, the living picture of the story of the progress of Swedish culture through the ages that are gone.

STEN GRANLUND.
(Translated by E. ADAMS-RAY.)

SWEDEN—1 THE OKTORP FARMHOUSE FROM HALLAND

SWEDEN—2 ANOTHER VIEW OF THE OKTORP FARMHOUSE

3 LIVING-ROOM FROM TRANSTRAND IN DALARNE

4 LIVING-ROOM IN THE OKTORP FARMHOUSE

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SWEDEN—DOMESTIC INTERIORS

SWEDEN—5 INTERIOR FROM BLEKINGE

SWEDEN—6 PEASANT'S HOUSE FROM MORA, DALARNE

SWEDEN—7 LIVING-ROOM IN THE HOUSE FROM MORA

8 PAINTED CHAIR (DATED 1802) FROM BLEKINGE

9 CHAIR FROM ÖSTERGÖTLAND

10 CHAIR FROM BLEKINGE

11 CHAIR-TABLE FROM SMÄLAND

12 ARM-CHAIR FROM GÄSTRIKLAND

13 PAINTED ARM-CHAIR, WITH STRAW-ROPE SEAT, FROM SKÄNE

14 PAINTED CHAIR FROM VÄSTERGÖTLAND

15 PAINTED ARM-CHAIR, WITH CUSHION, FROM SKÄNE

16 ARM-CHAIR, WITH STRAW-ROPE SEAT, FROM SKÄNE

17 PAINTED CHAIR FROM DALARNE

19 PAINTED CHAIR FROM VÄSTERGÖTLAND

18 PAINTED CHAIR FROM JÄMTLAND

20 BRIDE'S CHAIR FROM DALARNE

21 PAINTED CHAIR FROM VÄSTERGÖTLAND

22 BRIDE'S CHAIR FROM ÄNGERMANLAND

23 ARM-CHAIR FROM HELSINGLAND

24 & 25 PAINTED BOXES (NATTLÄDA), WITH IRON MOUNTS, FROM HALLAND AND VÄSTERBOTTEN

26 PAINTED CUPBOARD FROM DALARNE

27 PAINTED CUPBOARD, WITH BRASS MOUNTS, (DATED 1793) FROM GÄSTRIKLAND

28 CUPBOARD, WITH MOULDINGS, (DATED 1685) FROM HALLAND

29 CORNER-CUPBOARD (DATED 1796) FROM SMÄLAND

30 CORNER-CUPBOARD (DATED 1784) FROM BLEKINGE

SWEDEN—31 PAINTED CUPBOARD FROM SKÄNE

32 PAINTED CUPBOARD FROM HALLAND

33 PAINTED CABINET, WITH IRON MOUNTS, FROM DALARNE

34 PAINTED CORNER CUPBOARD (DATED 1855) FROM BLEKINGE

35 PAINTED CUPBOARD FROM ÄNGERMANLAND

36 PAINTED SOFA-BED (UTDRAGS-SÄNG) FROM HÄRJEDALEN

37 PAINTED HANGING-SHELF FROM VÄSTERGÖTLAND

38 PAINTED SOFA-BED (UTDRAGS-SÄNG) FROM ÄNGERMANLAND

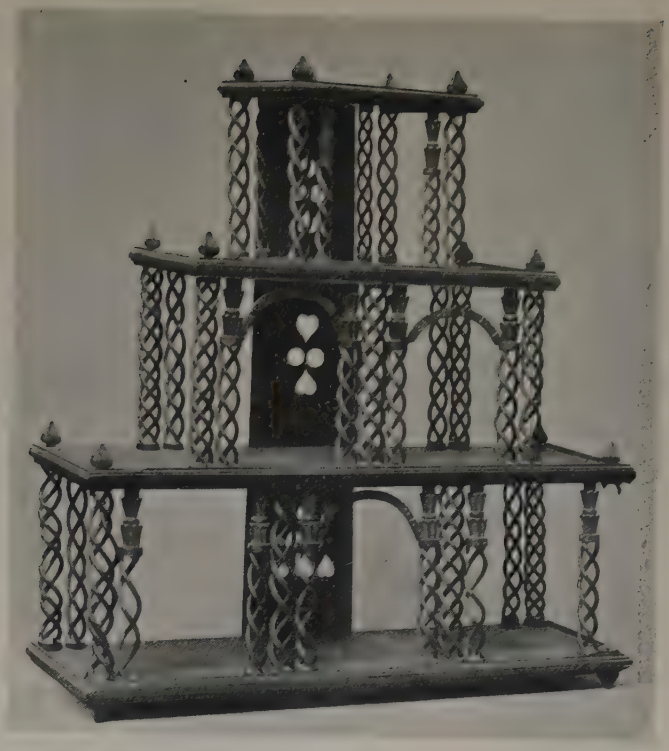
39 CARVED CUPBOARD FROM DALARNE

40 HANGING CUPBOARD FROM SÖDERMANLAND

41 PAINTED "TURNOVER" BENCH (VÄNDBÄNK) FROM HELSINGLAND

42 CARVED BEDSTEAD (DATED 1734) FROM SKÄNE

43 PAINTED WOODEN CLOCK-CASE FROM BOHUSLÄN



44 PAINTED HANGING-SHELF FROM VÄSTERBOTTEN

45 & 46 PAINTED WOODEN WATCHSTANDS FROM BOHUSLÄN

47 BLOCK CHAIR (DATED 1738)
FROM DALARNE

48 WOODEN STOOL (DATED 1645)
FROM JÄMTLAND

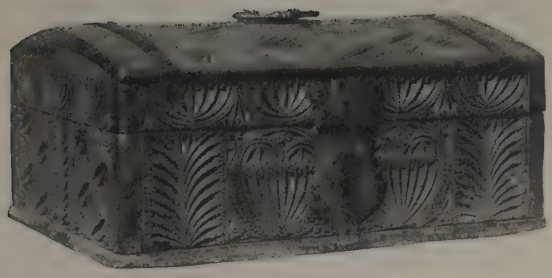
49 CARVED BED-POST
(SÄNGSTAKE) FROM
DALARNE

50 WOODEN CANDLESTICK
FROM SKÄNE

51 WOODEN STOOL (DATED 1843)
FROM JÄMTLAND

52 PAINTED WOODEN CANDLE-
STICK FROM VÄSTMANLAND

53 CARVED AND PAINTED BOX FROM VÄSTERGÖTLAND



54 CARVED AND PAINTED BOX FROM VÄSTERGÖTLAND

55 CARVED AND PAINTED BOX FROM VÄSTERGÖTLAND

56 CARVED AND PAINTED BOX (DATED 1707) FROM VÄSTERGÖTLAND

57 CARVED BOX FROM BOHUSLÄN

58 CARVED AND PAINTED BOX—LOVER'S PRESENT—(DATED 1702) FROM SMÄLAND

59 WOODEN BOX, WITH IRON MOUNTS, FROM SÖDERMANLAND

60 CARVED BOX, WITH IRON MOUNTS, FROM HELSINGLAND

61 & 62 CARVED BOX AND LID FROM VÄSTMANLAND

63 & 64 CARVED WOODEN MEAT STANDS FROM HALLAND

65 CARVED BOX-LID FROM HÄRJEDALEN

66 CARVED BOX FROM DALARNE

67 CARVED AND PAINTED BOX FROM HÄRJEDALEN

68 CARVED BOX FROM ÖSTERGÖTLAND

69 & 70 CARVED BOXES FROM UPPLAND

71 TO 74 CIGAR CASES OF PRESSED BIRCH-BARK, FROM UPPLAND

75 WOODEN DOOR-HANDLE FROM DALARNE

76 & 77 WOODEN DOOR-HANDLES FROM HELSINGLAND

SWEDEN—WOOD-CARVING

78 WOODEN PORRINGER FROM SMÄLAND

79 WOODEN PORRINGER FROM HALLAND

80 PAINTED WOODEN PORRINGER FROM SMÄLAND

81 & 82 WOODEN BUTTER-TUBS FROM DALARNE

83 WOODEN BEER-STOOP FROM DALSLAND

84 WOODEN BEER-STOOP FROM ÖSTERGÖTLAND

85 PAINTED WOODEN BEER-STOOP FROM DALARNE

86 WOODEN BEER-STOOP FROM HELSINGLAND

87 WOODEN BEER-CAN FROM DALARNE

SWEDEN—DRINKING-VESSELS

88 PAINTED WOODEN BEER-CAN FROM DALARNE

89 PAINTED WOODEN BEER-CAN FROM VÄSTERGÖTLAND

90 WOODEN BEER-STOOP FROM ÖSTERGÖTLAND

91 PAINTED WOODEN BEER-CAN FROM DALARNE

92 WOODEN BEER-STOOP FROM VÄSTERGÖTLAND

93 WOODEN BEER-STOOP FROM SMÄLAND

94 WOODEN HORNED BOWL FROM DALARNE

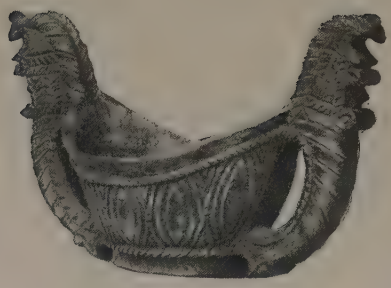
95 WOODEN HORNED BOWL FROM DALARNE

96 WOODEN HORNED BOWL FROM DALARNE

97 WOODEN HORNED BOWL FROM DALARNE

98 WOODEN HORNED BOWL FROM HÄRJEDALEN

99 WOODEN HORNED BOWL FROM DALARNE



100 WOODEN HORNED BOWL FROM DALARNE

101 WOODEN HORNED BEAKER FROM DALARNE

102 WOODEN BEER-CAN FROM DALARNE

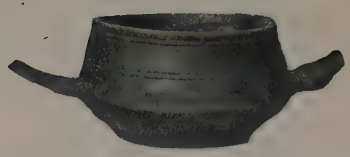
103 WOODEN BEER-CAN FROM DALARNE

104 WOODEN BEER-CAN (DATED 1716) FROM DALARNE

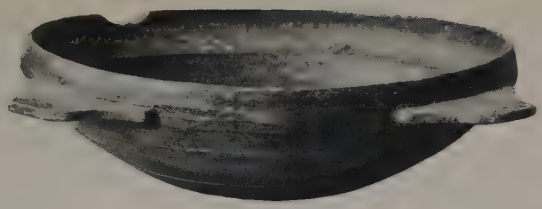
105 WOODEN BEER-CAN FROM DALARNE

106 WOODEN BEER-CAN FROM DALARNE

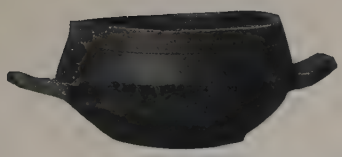
107 PAINTED WOODEN BOWL FROM SMÄLAND



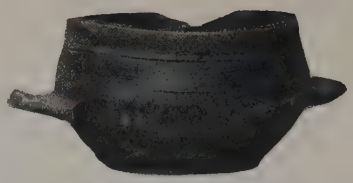
108 PAINTED WOODEN BOWL FROM VÄSTERGÖTLAND



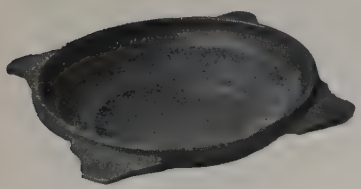
109 PAINTED WOODEN BOWL FROM SMÄLAND



110 PAINTED WOODEN BOWL FROM VÄSTERGÖTLAND



111 PAINTED WOODEN BOWL FROM SMÄLAND



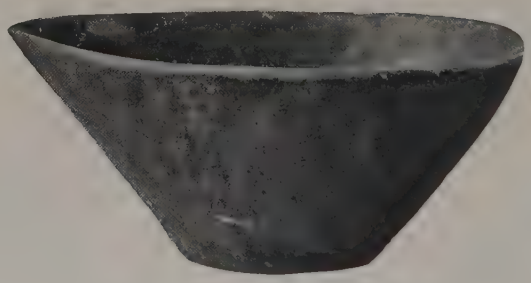
112 PAINTED WOODEN BOWL FROM SMÄLAND

113 PAINTED WOODEN BOWL FROM SMÄLAND

114 WOODEN BOWL FROM DALARNE

115 PAINTED WOODEN BOWL FROM BOHUSLÄN

116 PAINTED WOODEN BOWL FROM SMÄLAND



117 WOODEN BOWL FROM DALARNE

118 WOODEN HAND-LANTERN FROM DALARNE

120 PAINTED WOODEN PUZZLE-CUP FROM DALARNE

119 PAINTED WOODEN SPOON-RACK FROM ÄNGERMANLAND

121 WOODEN JAR FROM DALARNE

122 PAINTED WOODEN PUZZLE-CUP FROM HALLAND

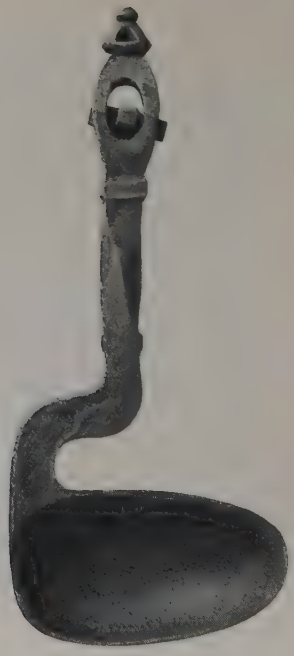
123 FROM DALARNE

124 FROM DALARNE

125 FROM UPPLAND

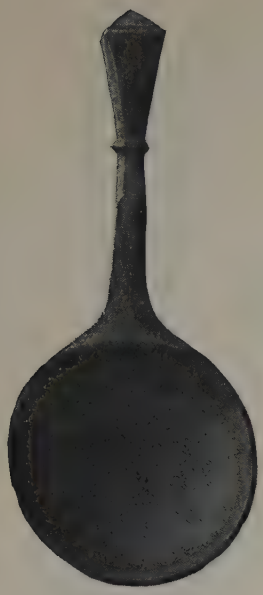
126 FROM UPPLAND

127 FROM DALSLAND



128 FROM SMÄLAND

SWEDEN—WOODEN SPOONS



129 FROM SMÄLAND

130 FROM BOHUSLÄN

131 FROM BOHUSLÄN

132 FROM SMÄLAND

133 FROM HÄRJEDALEN

SWEDEN—WOODEN SPOONS

134 FROM UPPLAND

135 FROM DALARNE

136 FROM DALARNE

137 FROM VÄSTERGÖTLAND

138 FROM DALARNE

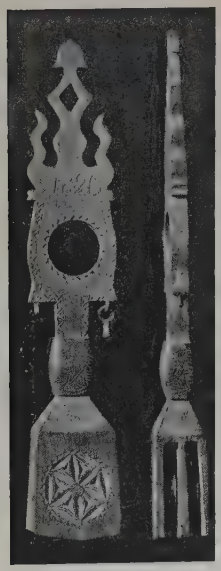
139 FROM BOHUSLÄN

SWEDEN—WOODEN SPOONS

140 WOODEN SCUTCHING-KNIFE FROM ÖLAND

141 WOODEN SCUTCHING-KNIFE FROM ÖSTERGÖTLAND

142 WOODEN TEMPLES FROM SKÄNE



143 TO 147 WOODEN WEAVING IMPLEMENTS (VÄFLUNA) FROM UPPLAND

148 FROM UPPLAND

149 FROM UPPLAND

150 FROM UPPLAND

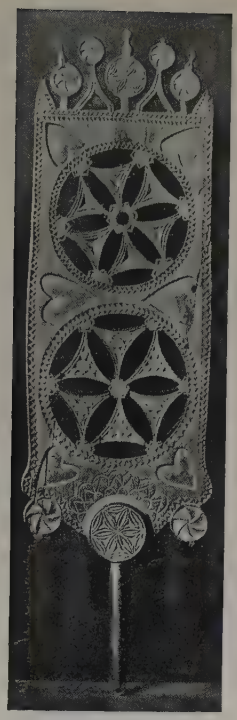
151 FROM UPPLAND

152 FROM UPPLAND

153 FROM UPPLAND

SWEDEN—CARVED AND PAINTED DISTAFFS

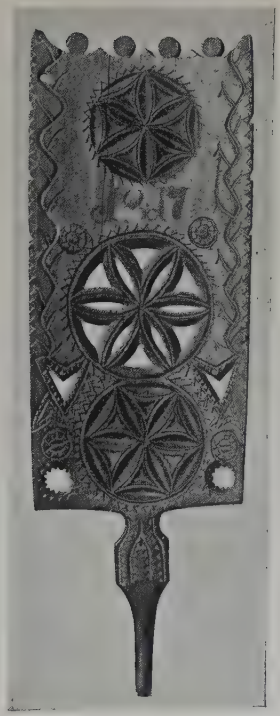
154 FROM VÄSTER-BOTTEN



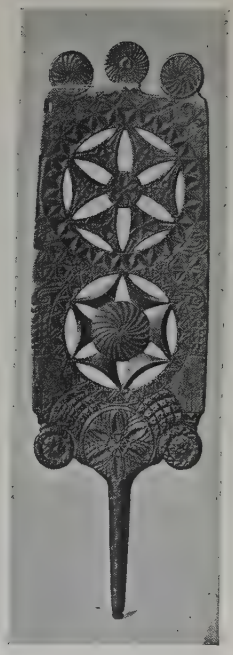
155 FROM UPPLAND

156 FROM UPPLAND

157 FROM UPPLAND

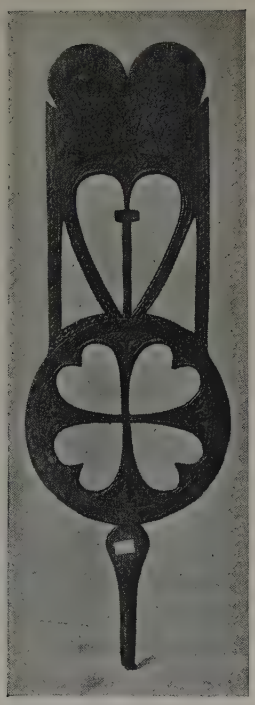


158 FROM UPPLAND



159 FROM UPPLAND

SWEDEN—CARVED AND PAINTED DISTAFFS



160 FROM UPPLAND

161 FROM VÄSTERBOTTEN

162 FROM UPPLAND

163 FROM UPPLAND

164 FROM UPPLAND

165 FROM UPPLAND

166 FROM VÄSTERBOTTEN

SWEDEN—CARVED AND PAINTED DISTAFFS

167 FROM DALARNE

168 FROM DALARNE

169 FROM DALARNE

170 FROM DALARNE

171 FROM DALARNE

172 FROM DALARNE

SWEDEN—CARVED AND PAINTED SPINNING IMPLEMENTS

173 FROM ÖLAND

174 DETAIL OF SAME

175 FROM UPPLAND

176 FROM SMÄLAND

177 FROM VÄSTMANLAND

178 FROM HELSINGLAND

179 FROM UPPLAND

180 FROM UPPLAND

181 WOODEN BATLET FROM SKÄNE

SWEDEN—CARVED HANDMANGLES AND BATLET

182 WOODEN CLOTHES-RAIL FROM DALARNE

183 FROM DALARNE

184 FROM HELSINGLAND

185 FROM ÄNGERMANLAND

186 FROM JÄMTLAND

187 FROM DALARNE

188 FROM HELSINGLAND

SWEDEN—CARVED CLOTHES-RAIL AND HARNESS SADDLES

189 FROM UPPLAND

190 FROM GÄSTRIKLAND

191 FROM JÄMTLAND

192 FROM UPPLAND

193 FROM DALARNE

194 FROM GÄSTRIKLAND

SWEDEN—CARVED HARNESS SADDLES

195 FROM HÄRJEDALEN

196 FROM HELSINGLAND

197 FROM HELSINGLAND

198 FROM HELSINGLAND

199 FROM HELSINGLAND

200 FROM HELSINGLAND

SWEDEN—CARVED HARNESS SADDLES

201 FROM UPPLAND

202 FROM HÄRJEDALEN

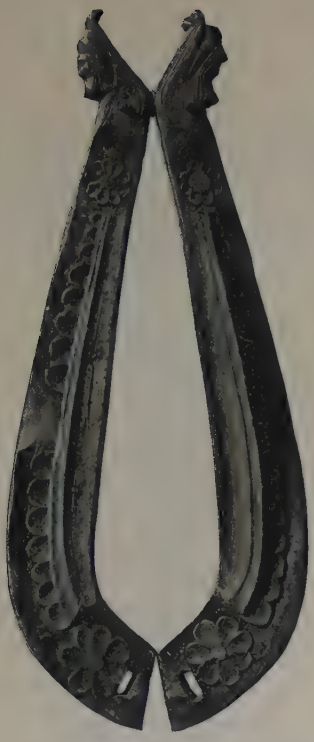
203 FROM ÄNGERMANLAND

204 FROM DALARNE

205 FROM SÖDERMANLAND

206 FROM DALARNE

SWEDEN—CARVED HARNESS SADDLES



207 FROM ÄNGERMANLAND

208 FROM UPPLAND

209 FROM SMÄLAND

210 FROM DALARNE

211 FROM JÄMTLAND

212 FROM UPPLAND

SWEDEN—CARVED HORSE-COLLARS

213 TO 215 CARVED HORSE-COLLARS FROM DALARNE

216 ENGRAVED HORN HARNESS SADDLE FROM SMÄLAND

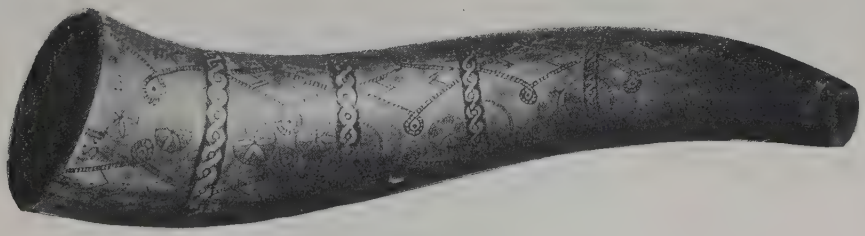
217 & 218 ENGRAVED HORN HARNESS SADDLES FROM DALARNE AND SMÄLAND

SWEDEN—HORSE HARNESS

219 & 219A ENGRAVED HORN HARNESS-PINS FROM VÄRMLAND AND DALARNE

220 & 221 WOODEN CANDLESTICKS FROM SMÄLAND AND BLEKINGE

222 & 222A ENGRAVED HORN HARNESS-PINS FROM VÄRMLAND AND DALARNE



223 ENGRAVED POWDER-HORN FROM SMÄLAND

224 GLAZED EARTHENWARE CANDLESTICK FROM SMÄLAND

225 GLAZED EARTHENWARE JAR FROM VÄSTMANLAND

226 EARTHENWARE CANDLESTICK FROM HALLAND

227 EARTHENWARE CANDLESTICK FROM ÖSTERGÖTLAND

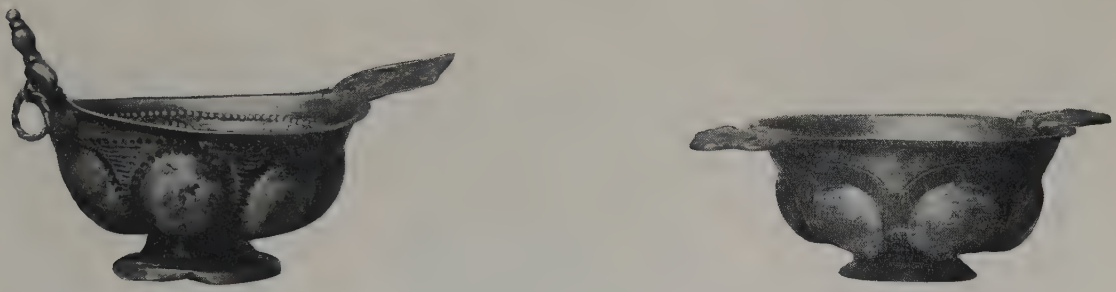
228 GLAZED EARTHENWARE PUZZLE-JUG FROM VÄSTMANLAND

229 EARTHENWARE CANDLESTICK FROM ÖSTERGÖTLAND

230 GLAZED EARTHENWARE JAR FROM HELSINGLAND

231 REPOUSSÉ SILVER AND GILT BOWL FROM JÄMTLAND

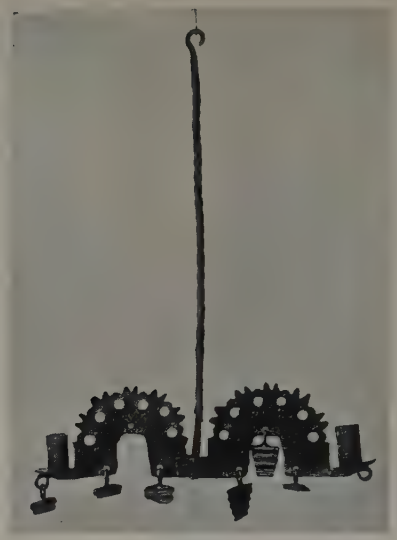
232 & 233 REPOUSSÉ SILVER BOWLS FROM DALARNE



234 & 235 REPOUSSÉ SILVER BOWLS FROM DALARNE

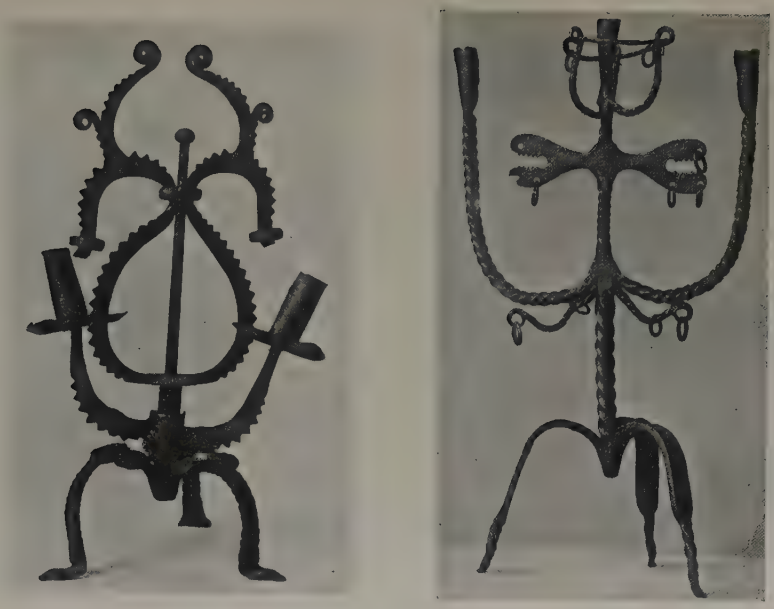
236 & 237 ENGRAVED SILVER AND GILT BOWLS FROM HELSINGLAND

238 WROUGHT-IRON CANDLESTICK FROM SMÄLAND

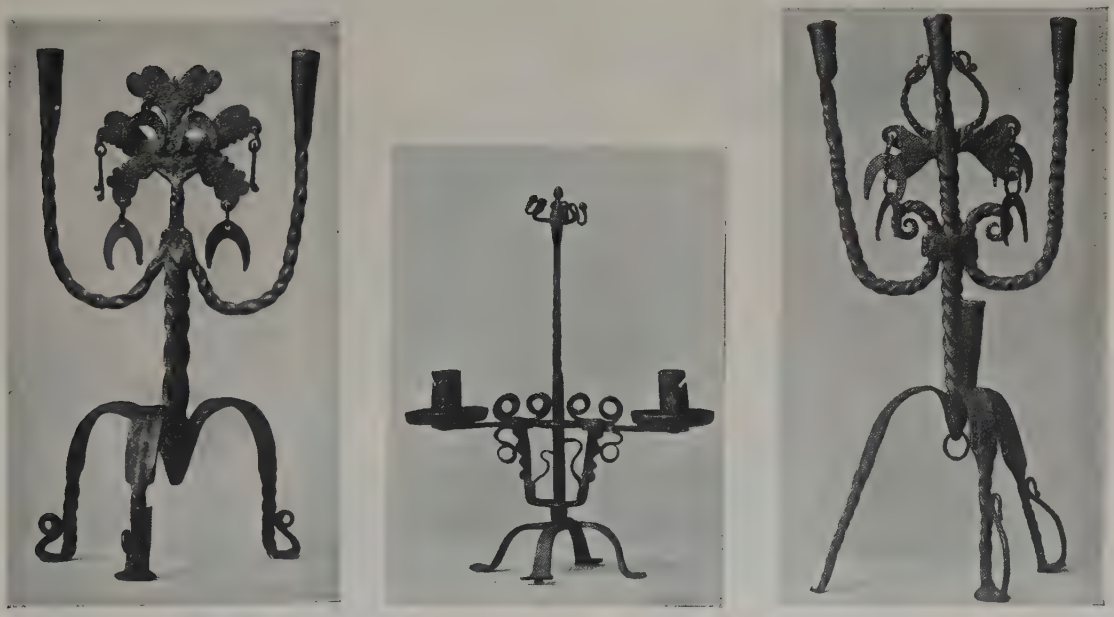


239 WROUGHT-IRON CHANDELIER FROM DALARNE

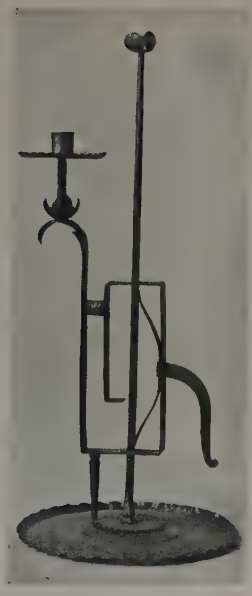
240 TO 242 WROUGHT-IRON CANDLESTICKS FROM HALLAND, DALARNE AND SKÄNE



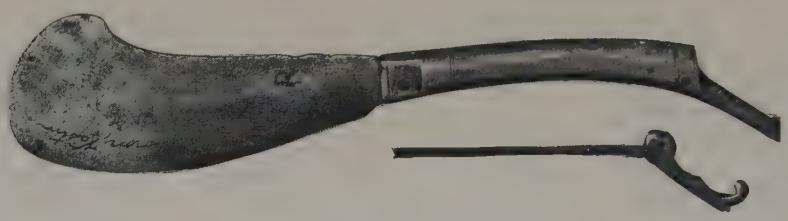
243 & 244 WROUGHT-IRON CANDLESTICKS FROM DALARNE AND SKÄNE



245 TO 247 WROUGHT-IRON CANDLESTICKS FROM SKÄNE AND VÄSTMANLAND



248 TO 250 WROUGHT-IRON CANDLESTICKS FROM DALARNE AND VÄRMLAND

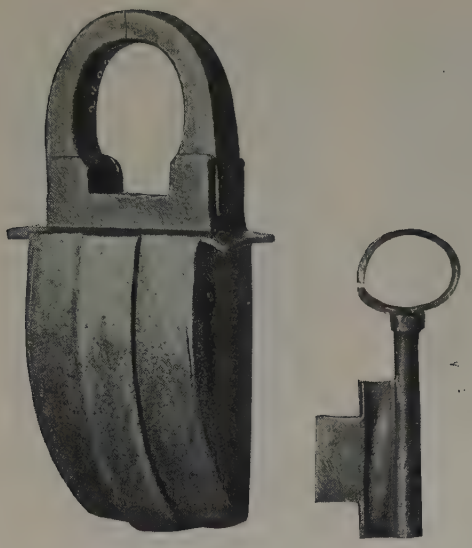


251 CLASP-KNIFE AND FORK FROM VÄSTMANLAND

252 CAST AND ENGRAVED FIRE-STEEL FROM HELSINGLAND

253 TO 255 IRON PADLOCKS FROM VÄSTMANLAND AND DALARNE

256 TO 258 IRON PADLOCKS AND KEYS FROM SMÄLAND, SÖDERMANLAND AND DALARNE

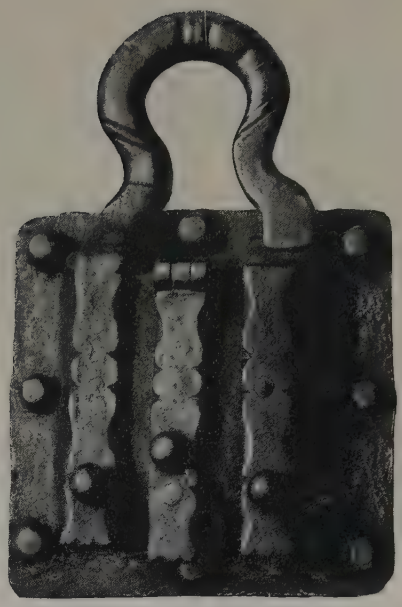


259 IRON PADLOCK AND KEY FROM ÖSTERGÖTLAND

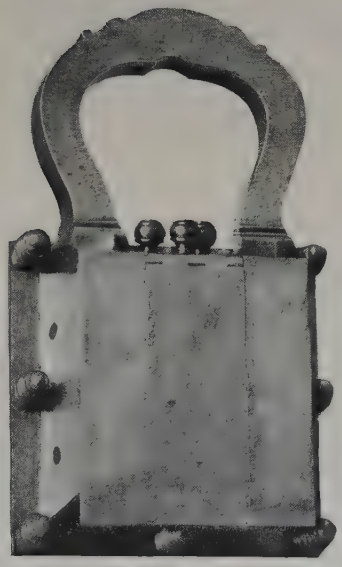
260 IRON PADLOCK FROM HALLAND

261 IRON DOOR-LOCK FROM VÄSTMANLAND

262 IRON DOOR-LOCK FROM DALARNE

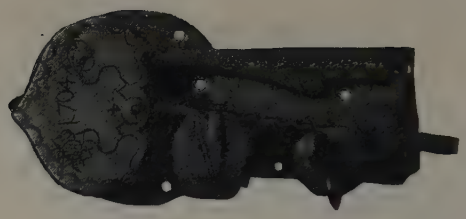


263 IRON PADLOCK FROM SÖDERMANLAND



264 & 265 IRON PADLOCKS FROM JÄMTLAND AND ÖSTERGÖTLAND

266 IRON PADLOCK AND KEYS FROM ÖSTERGÖTLAND



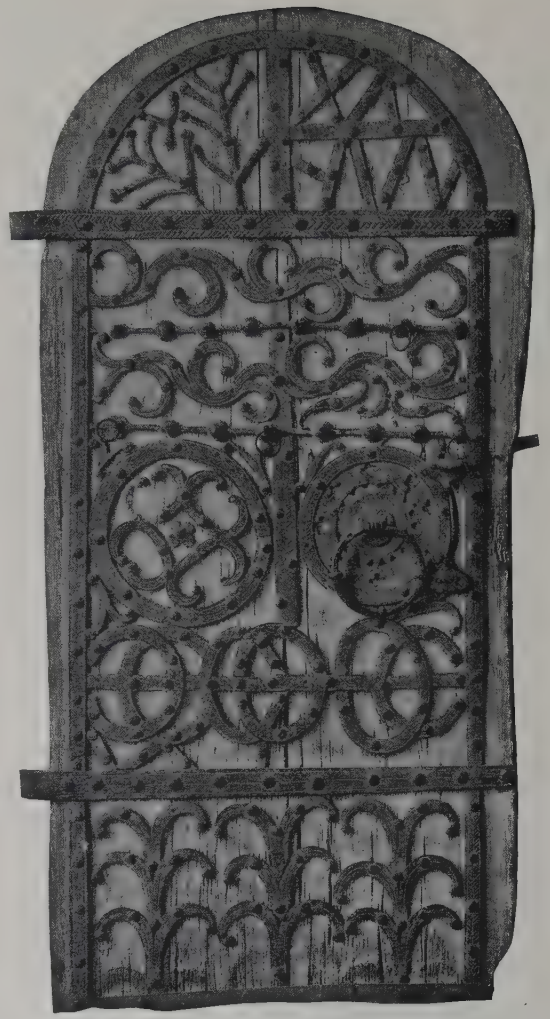
267 ENGRAVED IRON DOOR-LOCK (DATED 1704) FROM SMÄLAND

268 IRON DOOR-LOCK FROM GOTLAND

269 IRON SCUTCHEON FROM HÄRJEDALEN

270 IRON SCUTCHEON (DATED 1666) FROM HÄRJEDALEN

271 IRON DOOR-LOCK FROM VÄSTMANLAND



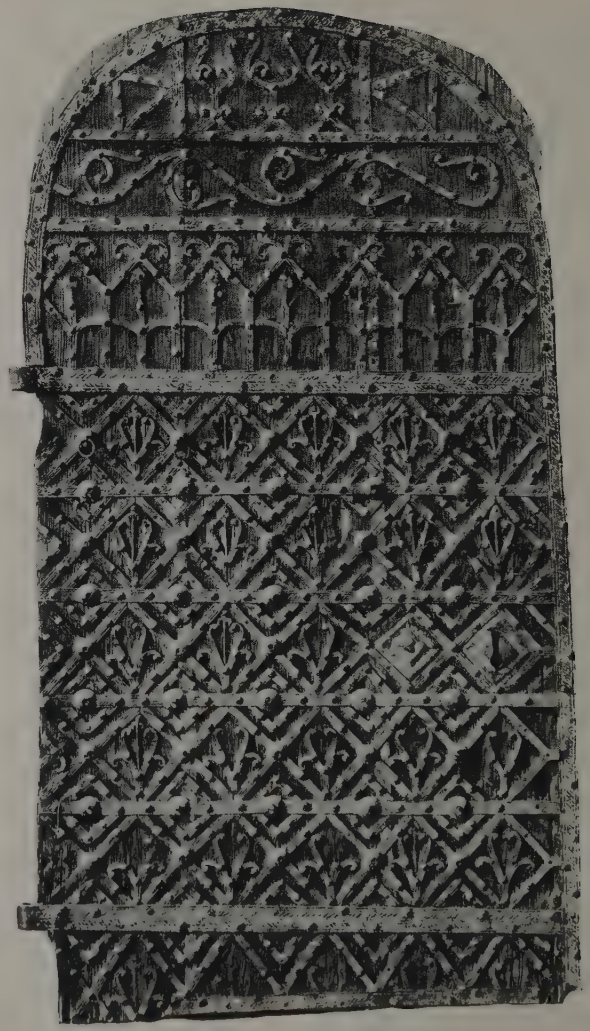
272 FROM SMÄLAND

273 FROM ÖSTERGÖTLAND

274 FROM SMÄLAND

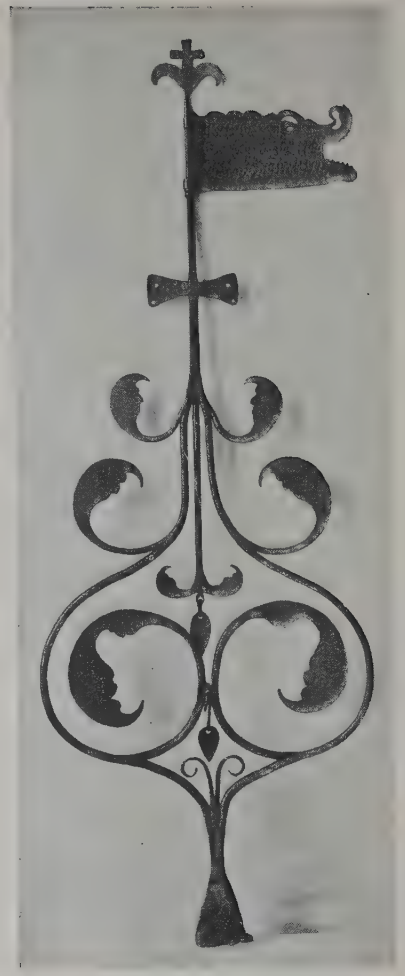
SWEDEN—WOODEN DOORS WITH WROUGHT-IRON MOUNTS

275 FROM SMÄLAND



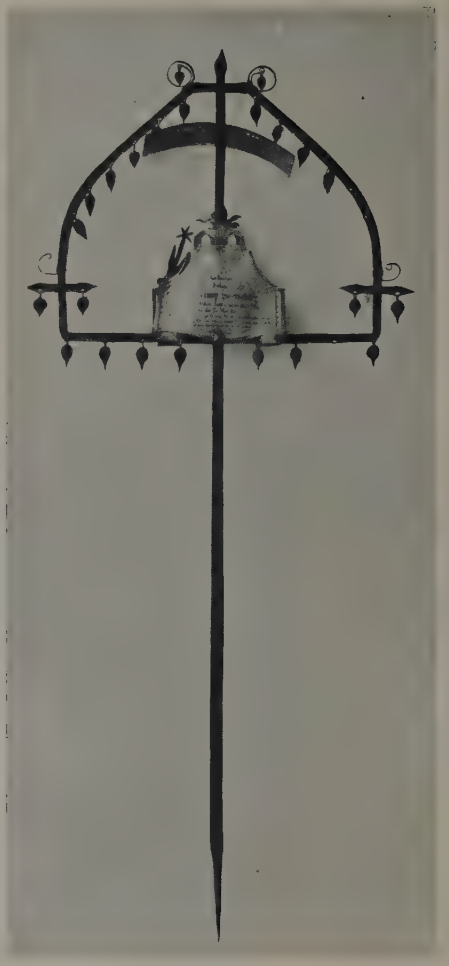
276 FROM SMÄLAND

SWEDEN—WOODEN DOORS WITH WROUGHT-IRON MOUNTS



277 FROM SMÄLAND

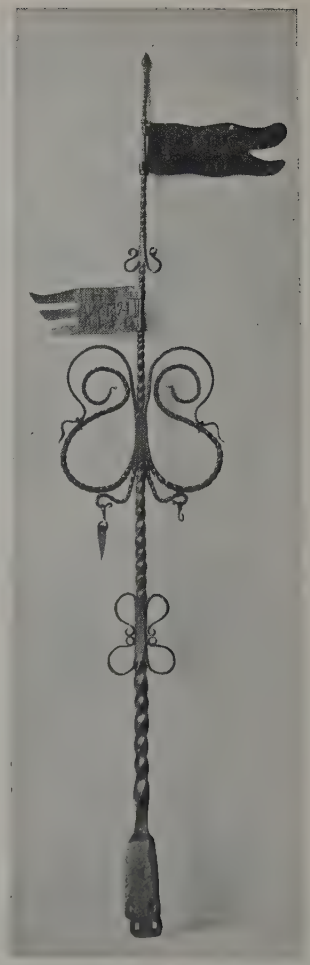
278 FROM VÄRMLAND



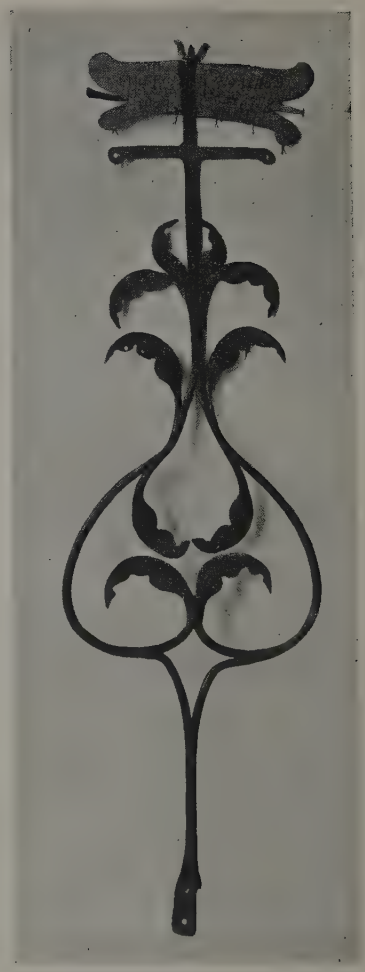
279 FROM VÄRMLAND

SWEDEN—WROUGHT-IRON GRAVE CROSSES

280 FROM VÄRMLAND



281 FROM SMÄLAND



282 FROM SMÄLAND

SWEDEN—WROUGHT-IRON GRAVE CROSSES

283 FROM SMÄLAND

284 FROM VÄRMLAND

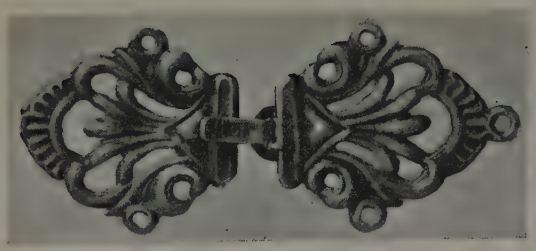
285 FROM VÄRMLAND

286 FROM SMÄLAND

SWEDEN—WROUGHT-IRON GRAVE CROSSES

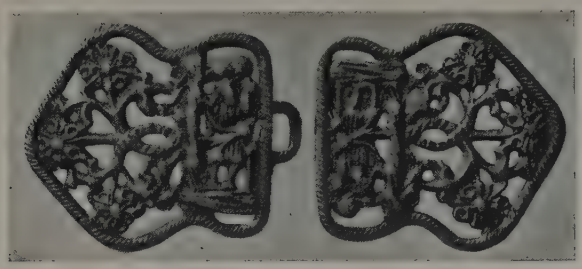
SWEDEN—287 TO 289 WROUGHT-IRON GRAVE CROSSES FROM SMÄLAND

SWEDEN—290 TO 295 WROUGHT-IRON GRAVE CROSSES FROM SMÄLAND

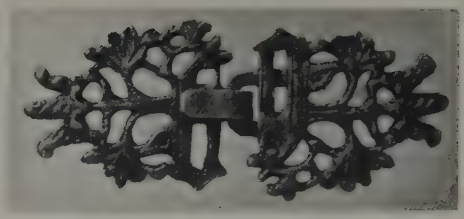


296 SILVER CLASP FROM SKÄNE

297 GOLD AND SILVER CLASP FROM SKÄNE



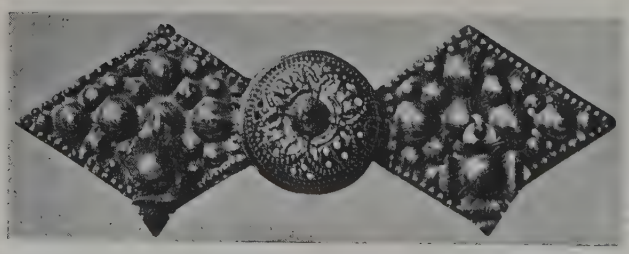
298 GOLD AND SILVER CLASP FROM SKÄNE



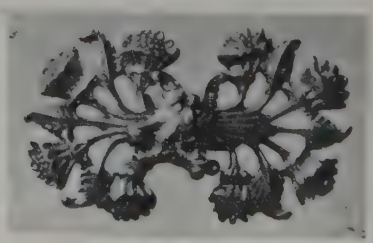
299 GOLD AND SILVER CLASP FROM SKÄNE

300 SILVER-GILT CLASP FROM SKÄNE

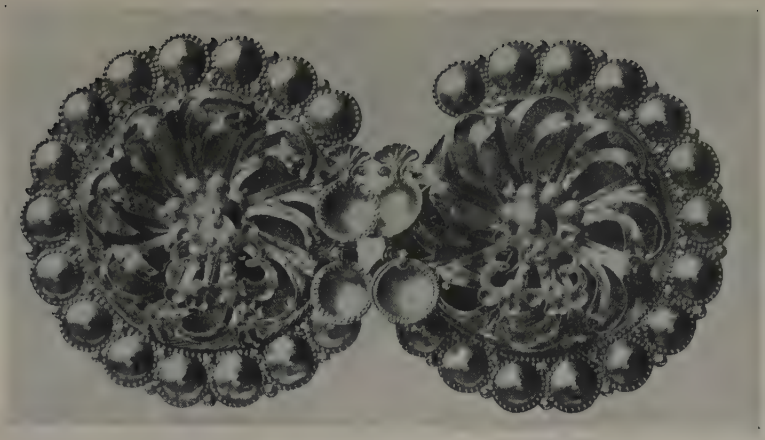
301 GOLD AND SILVER CLASP, SET WITH RED GLASS, FROM SKÄNE



302 SILVER-GILT CLASP FROM HALLAND

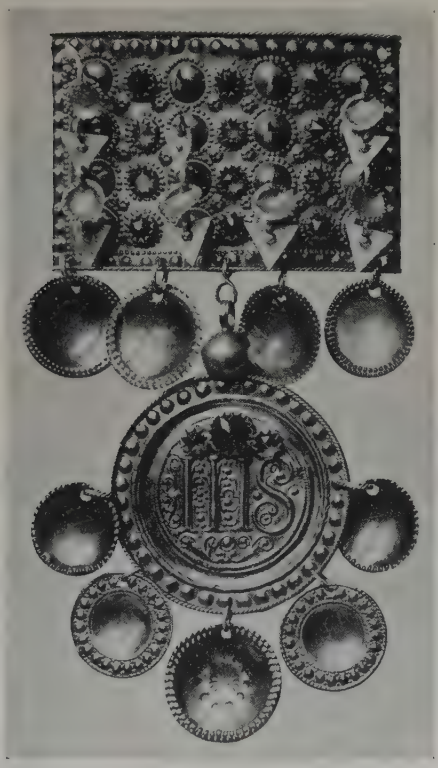


303 SILVER-GILT CLASP FROM SKÄNE

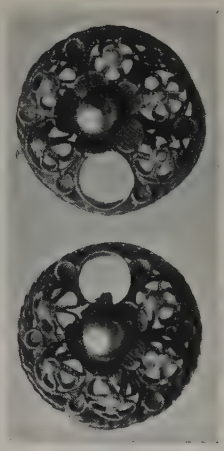


304 SILVER-GILT JACKET CLASP FROM SKÄNE

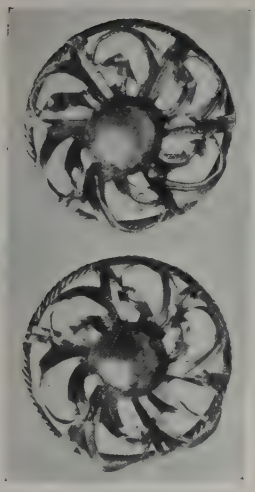
305 SILVER CLASP
FROM SKÄNE



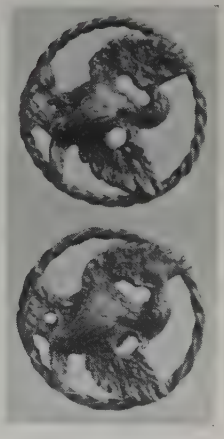
307 SILVER-GILT NECK ORNAMENT SET
WITH GLASS, FROM SKÄNE



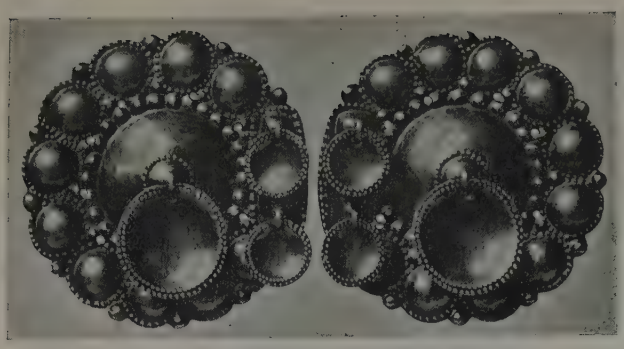
308 SILVER EYES
FROM SKÄNE



306 SILVER EYES
FROM SKÄNE

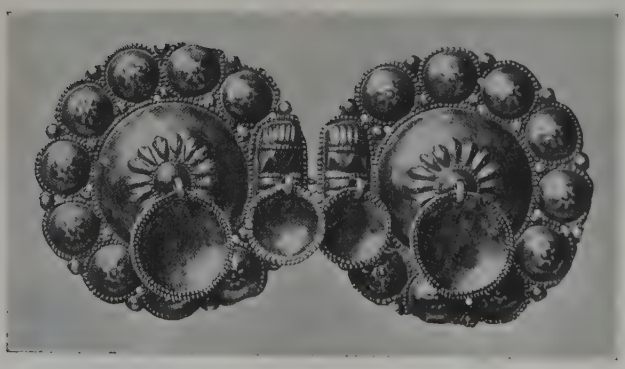


309 SILVER EYES
FROM SKÄNE



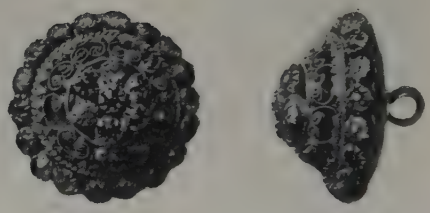
310 SILVER-GILT JACKET CLASP FROM SKÄNE

311 GOLD AND SILVER JACKET CLASP FROM SKÄNE

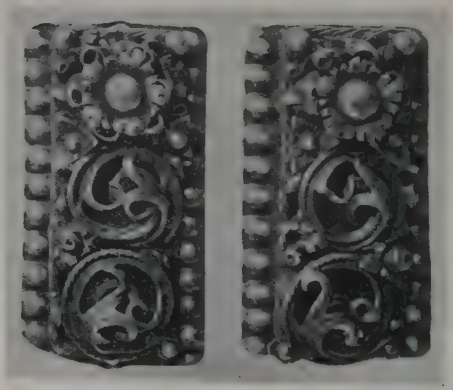


312 SILVER-GILT JACKET CLASP FROM SKÄNE

313 GOLD AND SILVER HANGING-BUTTON FROM SKÄNE



314 SILVER BUTTONS SET WITH GLASS, FROM BLEKINGE

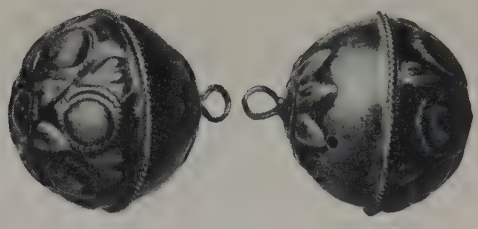


315 GOLD AND SILVER BELT BUCKLE FROM SKÄNE

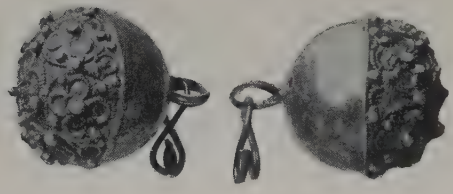
316 TO 318 SILVER HANGING-BUTTONS FROM SKÄNE

319 TO 321 SILVER STUDS SET WITH GLASS, FROM SKÄNE AND SMÄLAND

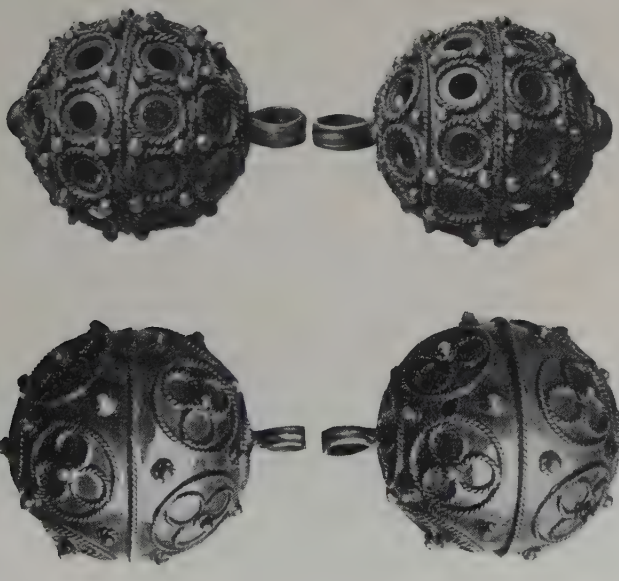
322 TO 325 SILVER STUDS SET WITH GLASS, FROM SKÄNE



326 GOLD AND SILVER HANGING-BUTTONS FROM SKÄNE



329 GOLD AND SILVER HANGING-BUTTONS FROM SKÄNE



327 & 328 GOLD AND SILVER HANGING-BUTTONS FROM SKÄNE

330 SILVER HANGING-BUTTON SET WITH GLASS, FROM SKÄNE

331 SILVER-GILT NECKLACE FROM SMÄLAND.

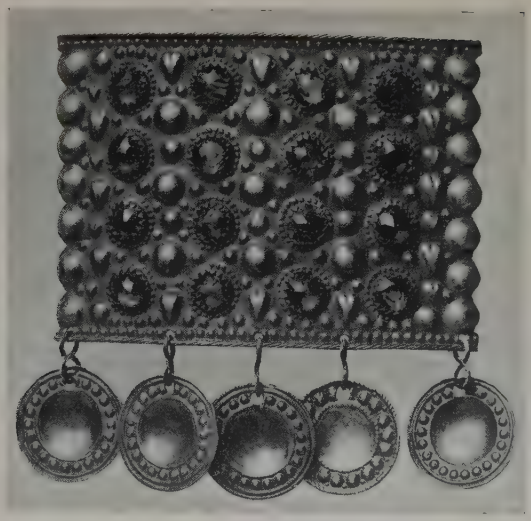
332 ENGRAVED SILVER CROSS FROM SKÄNE

333 RED CLOTH BELT, WITH SILVER BUCKLE, FROM SÖDERMANLAND.

334 & 335 SILVER-GILT "BRIDE'S BELT" FROM HELSINGLAND

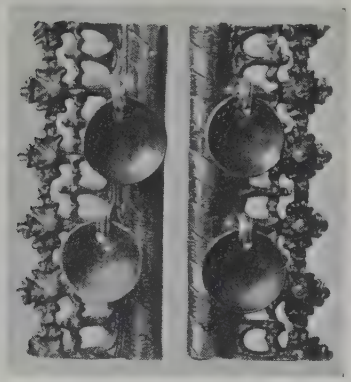
336 SILVER-GILT BRIDAL-CROWN FROM ÖSTERGÖTLAND

337 SILVER BROOCH FROM HELSINGLAND



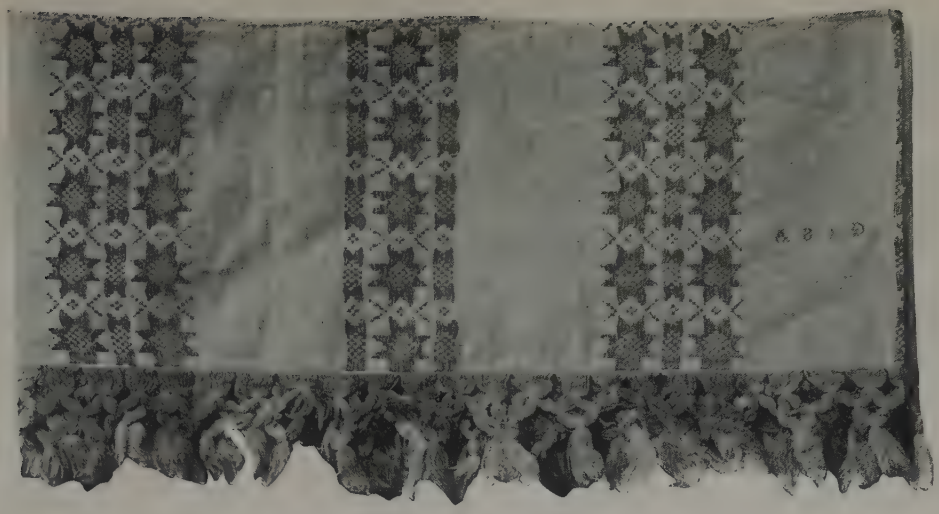
338 GOLD AND SILVER NECK ORNAMENT SET WITH GLASS, FROM SKÄNE

339 RED SATIN BELT WITH SILVER BUCKLE, FROM BLEKINGE

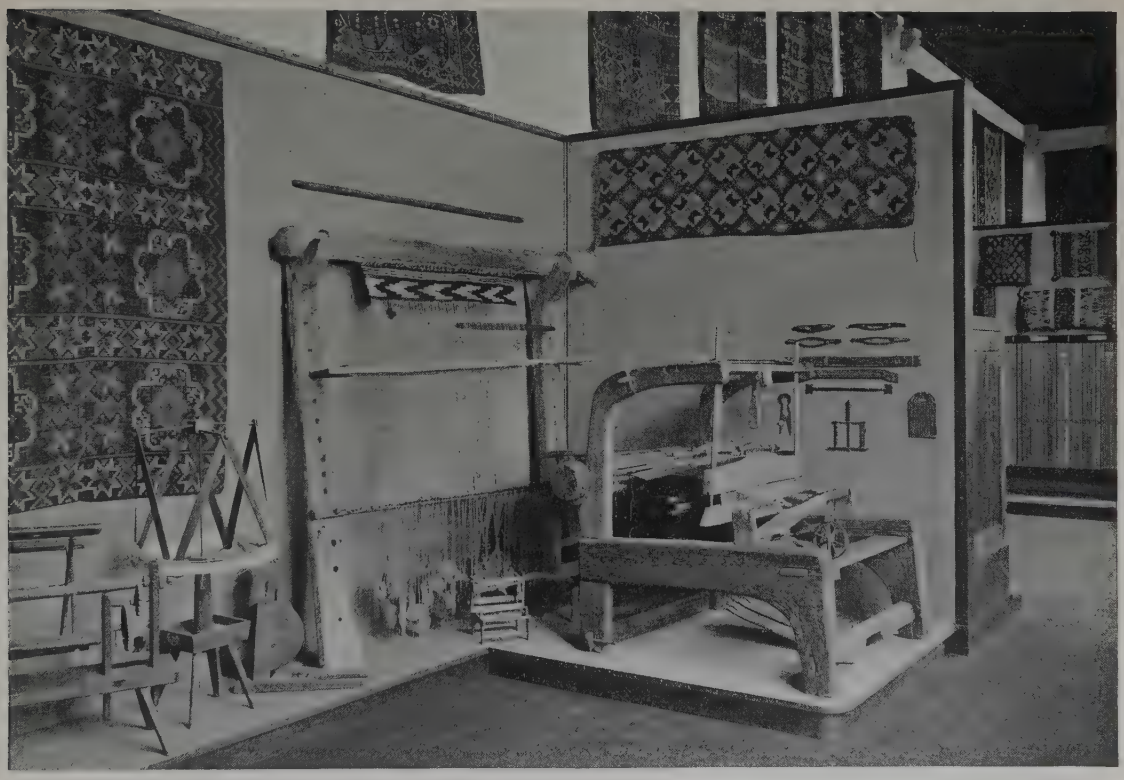


340 SILVER-GILT DRESS ORNAMENT FROM SKÄNE

341 TO 343 SILVER NECKLACES SET WITH GLASS, FROM SMÄLAND

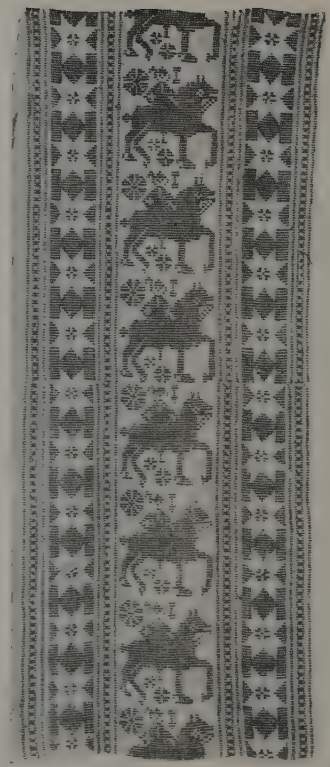


344 LINEN AND COTTON WALL-HANGING FROM HALLAND



345 OLD LOOM AT THE NORTHERN MUSEUM, STOCKHOLM

346 EMBROIDERED LINEN WALL-HANGING FROM BLEKINGE

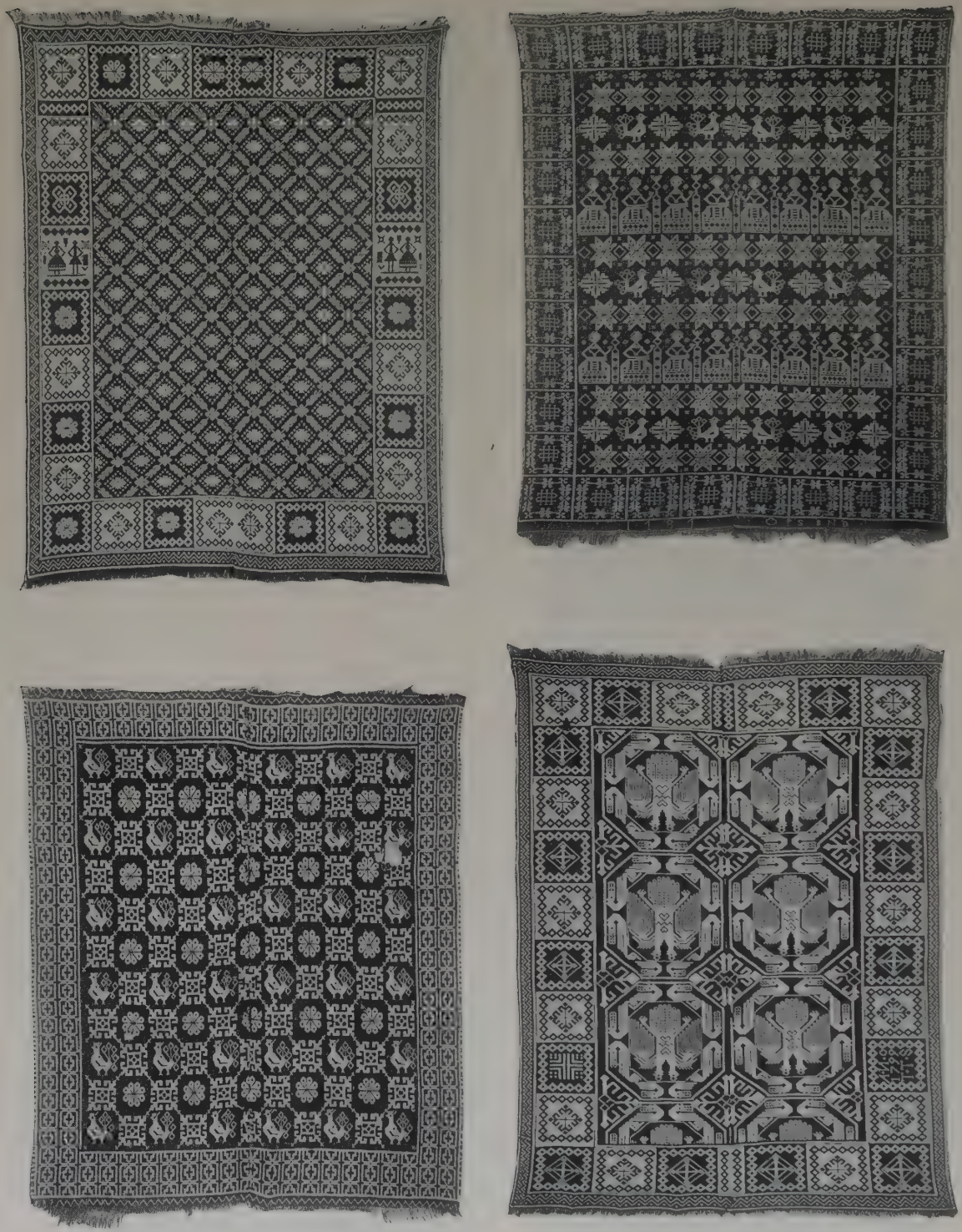


347 & 348 LINEN WALL-HANGINGS FROM BLEKINGE AND SKÄNE

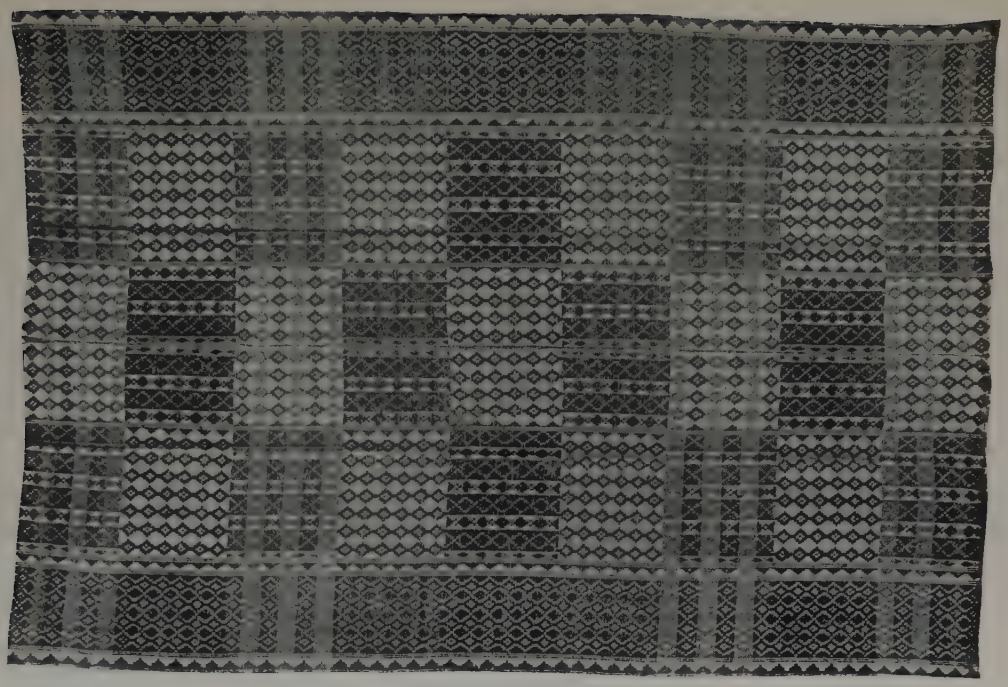
349 EMBROIDERED LINEN WALL-HANGING FROM BLEKINGE

SWEDEN—350 WOOLLEN TAPESTRY
BED-COVER FROM JÄMTLAND

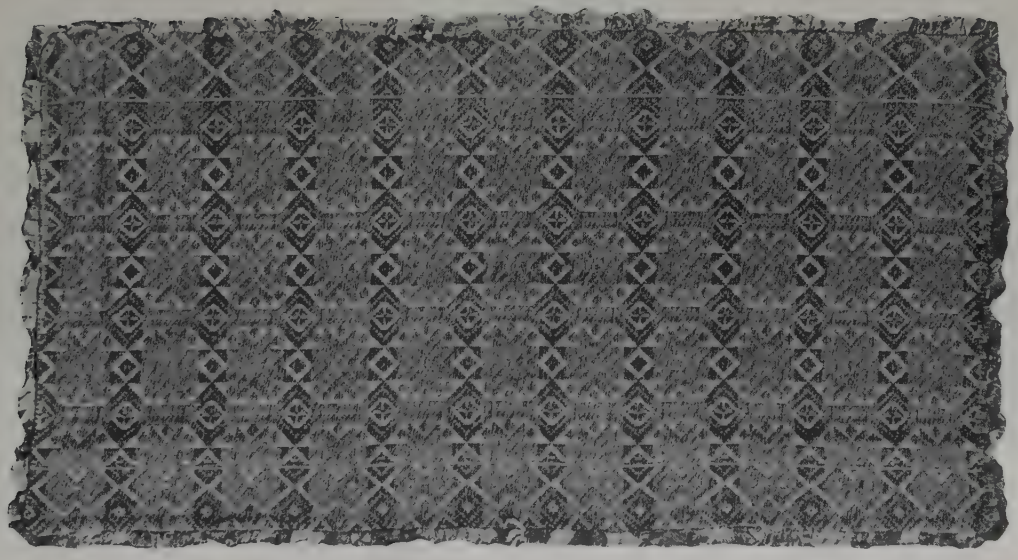
SWEDEN—351 TO 354 LINEN WALL-HANGINGS FROM SKÄNE



SWEDEN—355 TO 358 LINSEY-WOLSEY COVERLETS
FROM BOHUSLÄN



359 WOOLLEN TABLE-CLOTH FROM DALARNE



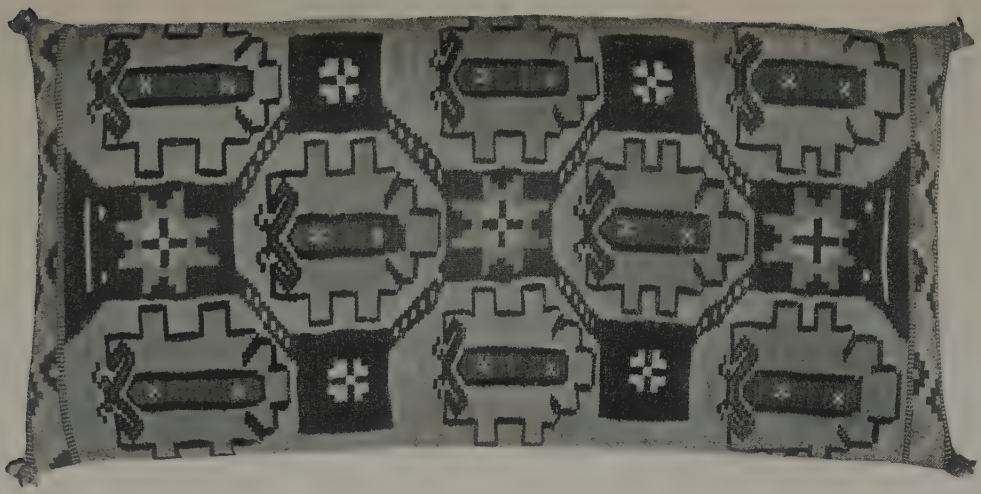
360 WOOLLEN CARRIAGE-CUSHION FROM SKÄNE

SWEDEN—TABLE-CLOTH AND CARRIAGE-CUSHION

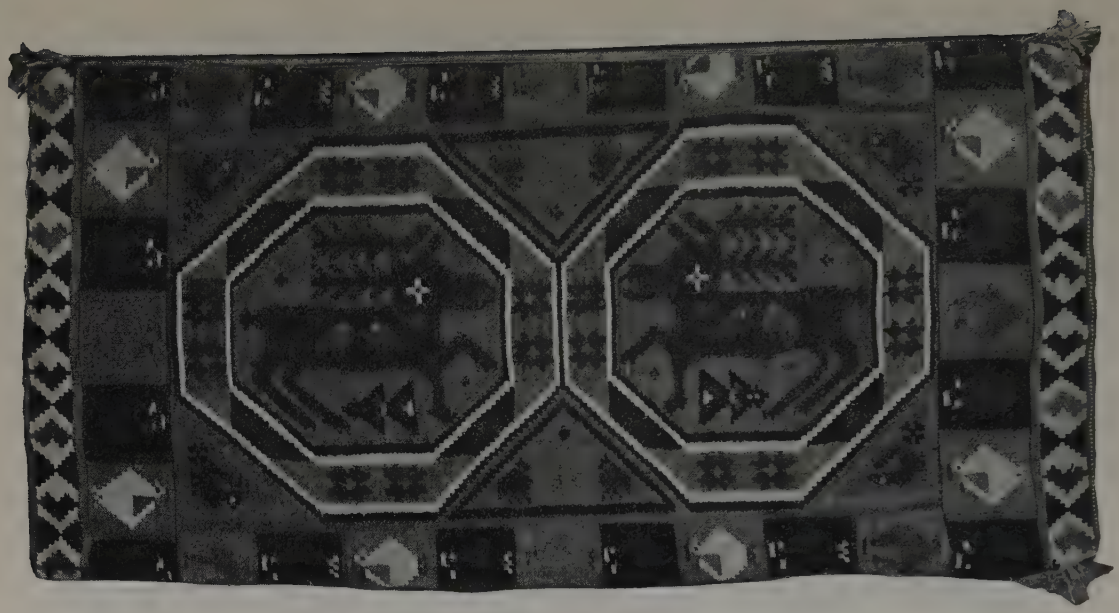
361 WOOLLEN CARRIAGE-CUSHION FROM SKÄNE

362 WOOLLEN CARRIAGE-CUSHION FROM SKÄNE

SWEDEN—363 & 364 WOOLLEN BED-COVERS FROM ÖSTERGÖTLAND AND SKÄNE



SWEDEN—365 TO 367 WOOLLEN CARRIAGE-CUSHIONS FROM SKÄNE



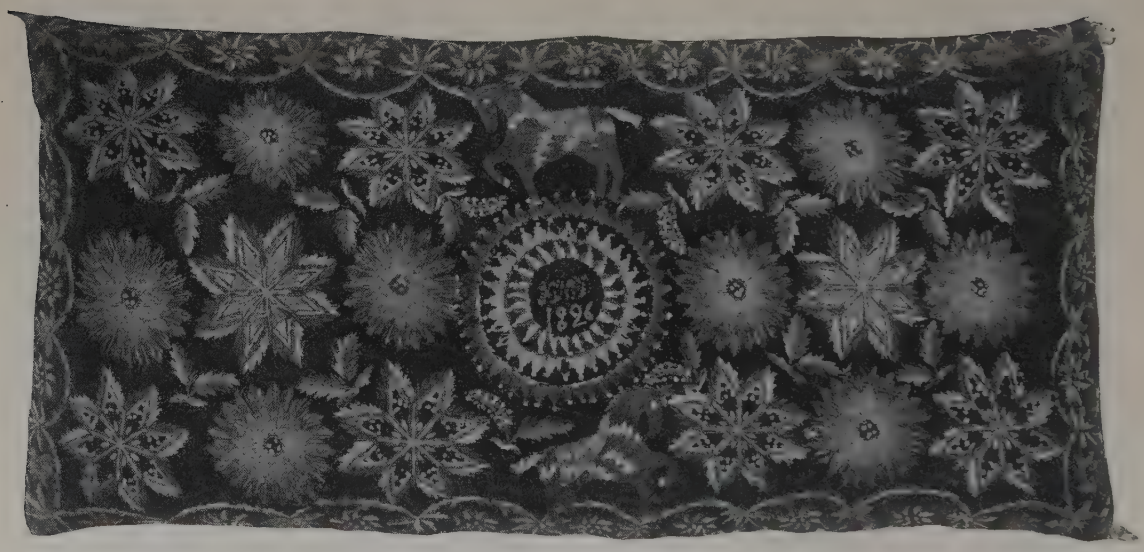
368 WOOLLEN CARRIAGE-CUSHION FROM SKÄNE

369 WOOLLEN TAPESTRY CARRIAGE-CUSHION FROM SKÄNE

370 WOOLLEN TAPESTRY CARRIAGE-CUSHION FROM SKÄNE

371 WOOLLEN TAPESTRY CARRIAGE-CUSHION FROM SKÄNE

372 EMBROIDERED CARRIAGE-CUSHION FROM SKÄNE



373 EMBROIDERED CARRIAGE-CUSHION FROM SKÄNE

SWEDEN—374 EMBROIDERED CARRIAGE-CUSHION FROM SKÄNE

375 EMBROIDERED CARRIAGE-CUSHION FROM SKÄNE

376 EMBROIDERED CARRIAGE-CUSHION FROM SKÄNE

377 EMBROIDERED CARRIAGE-CUSHION FROM SKÄNE

378 EMBROIDERED CUSHION (DATED 1803) FROM SKÄNE

379 EMBROIDERED AND APPLIQUÉ CUSHION FROM SMÄLAND

380 EMBROIDERED LINEN FROM HELSINGLAND

381 & 382 EMBROIDERED CUSHIONS FROM SKÄNE

383 & 384 EMBROIDERED CUSHIONS FROM SKÄNE AND SMÄLAND

385 & 386 WOOLLEN CUSHIONS FROM SKÄNE

387 EMBROIDERED CUSHION FROM JÄMTLAND

388 APPLIQUÉ CUSHION FROM HALLAND

389 APPLIQUÉ CUSHION FROM SMÄLAND

390 EMBROIDERED CUSHION FROM JÄMTLAND

391 TAPESTRY CUSHION FROM JÄMTLAND

392 TAPESTRY CUSHION FROM SMÄLAND

393 EMBROIDERED CUSHION (DATED 1813) FROM SKÄNE

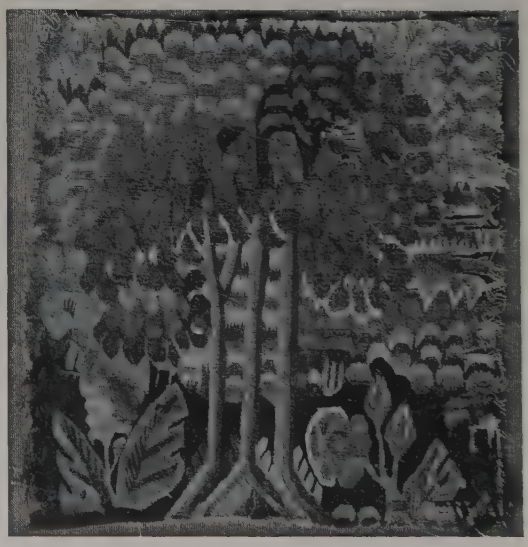
394 TAPESTRY CUSHION FROM HALLAND

395 PORTION OF TAPESTRY BENCH-COVER (DATED 1781) FROM SKÄNE

396 TAPESTRY CUSHION FROM SMÄLAND

397 TAPESTRY CUSHION FROM SKÄNE

398 TAPESTRY CHAIR-COVER FROM SMÄLAND

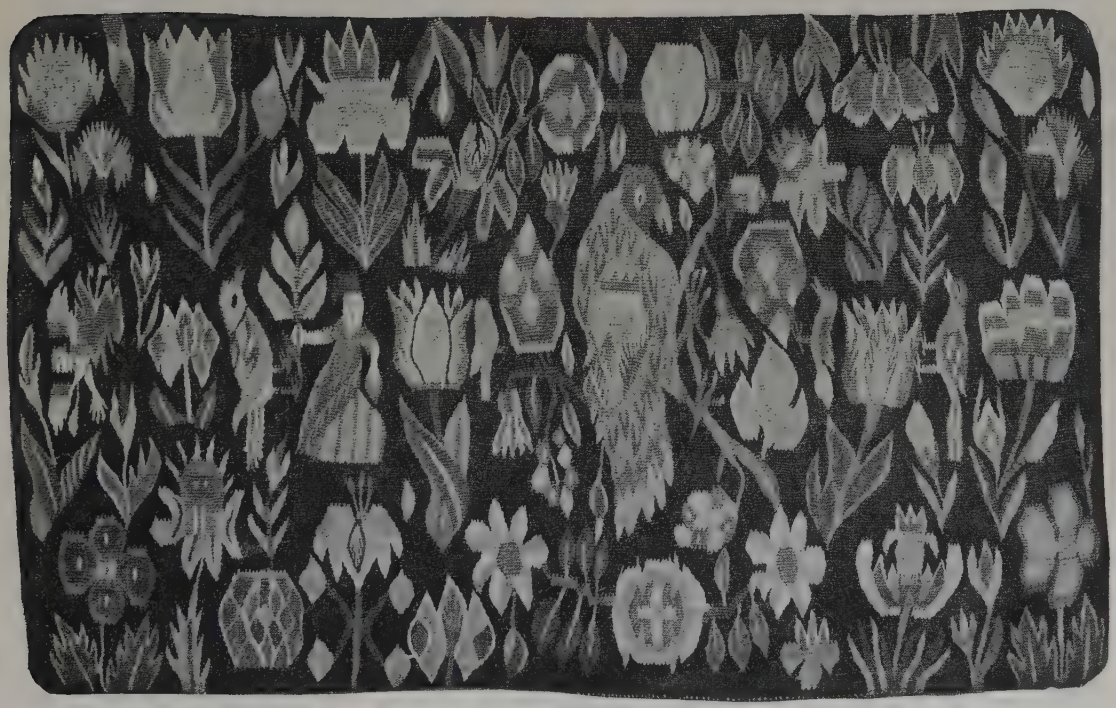


399 & 400 TAPESTRY CHAIR-COVERS FROM SMÄLAND

SWEDEN—CUSHION AND CHAIR-COVERS

401 TAPESTRY CUSHION FROM SMÄLAND

402 TAPESTRY CUSHION FROM ÖSTERGÖTLAND



403 TAPESTRY CUSHION FROM SKÄNE

404 PORTION OF EMBROIDERED TOWEL FROM HELSINGLAND

405 EMBROIDERED STOCK FOR WOMAN'S HEADGEAR FROM BLEKINGE

406 EMBROIDERED STOCK FOR WOMAN'S HEADGEAR FROM BLEKINGE

407 TO 409 EMBROIDERED HANGING-POCKETS FROM HELSINGLAND

SWEDEN—EMBROIDERY

SWEDEN—410 TO 414 SILK EMBROIDERED WOMEN'S GLOVES AND SCARF-END FROM SKÄNE AND ÖSTERGÖTLAND

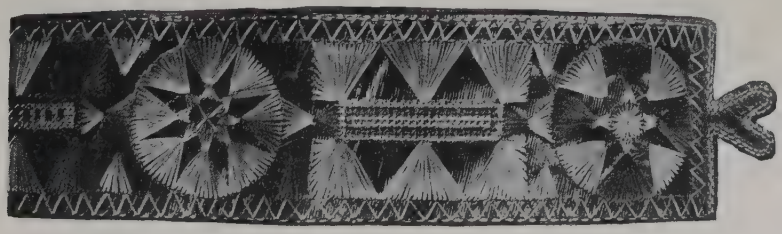
415 WOMAN'S EMBROIDERED GLOVES FROM SKÄNE

416 WOMAN'S EMBROIDERED GLOVES FROM SMÄLAND

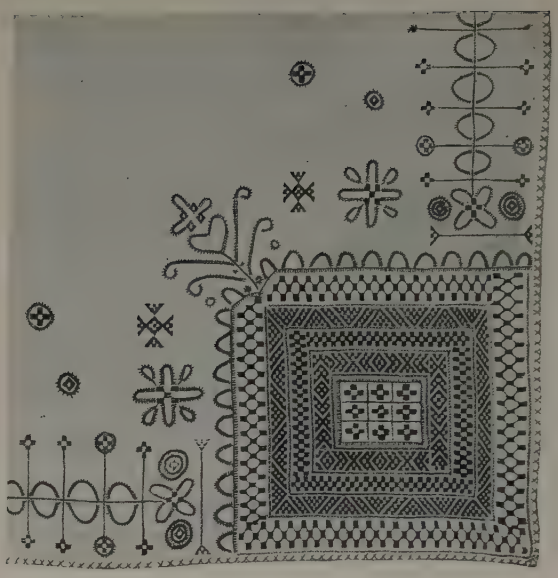
417 WOMAN'S LEATHER AND BIRCH-BARK SHOES FROM SÖDERMANLAND

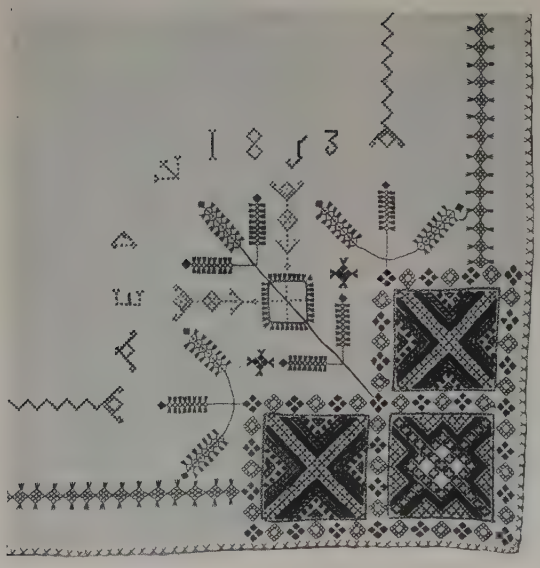
418 EMBROIDERED SHOE FROM DALARNE

419 WOMAN'S EMBROIDERED GLOVE FROM DALARNE

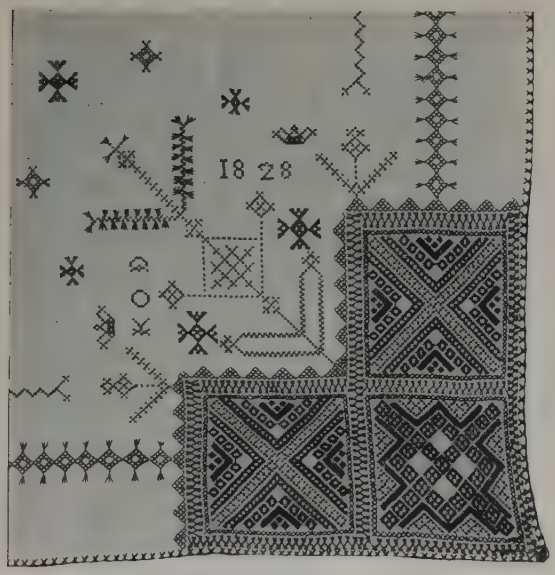


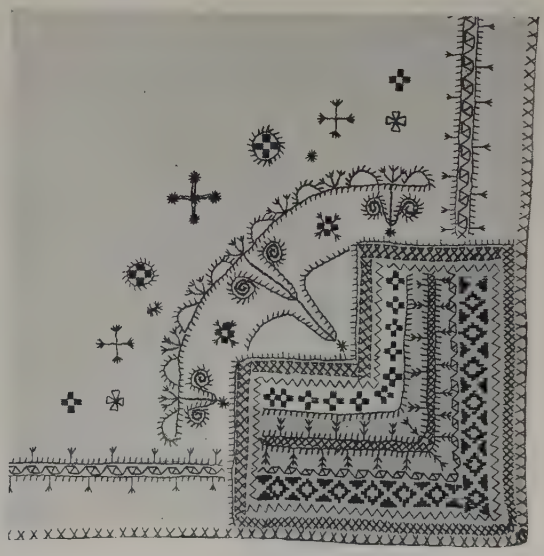
420 PORTION OF WOMAN'S EMBROIDERED BELT FROM SÖDERMANLAND





SWEDEN—421 TO 424 EMBROIDERED LINEN
NECK-SCARFS FROM DALARNE

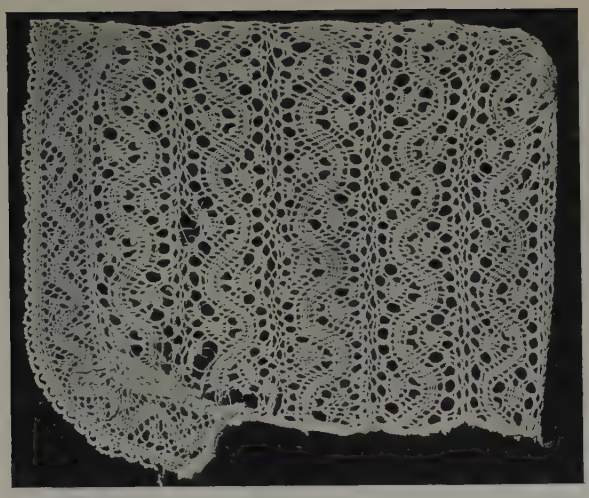




SWEDEN—425 TO 428 EMBROIDERED LINEN NECK-SCARFS FROM DALARNE

429 APPLIQUÉ POCKET FROM DALARNE

430 WOMAN'S EMBROIDERED JACKET FROM DALARNE



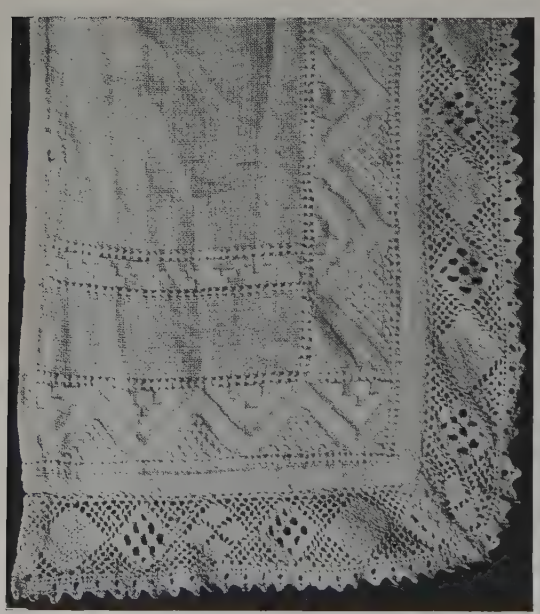
431 WOMAN'S LACE CAP FROM SMÄLAND

432 WOMAN'S LACE CAP FROM DALARNE

433 WOMAN'S LACE CAP FROM DALARNE

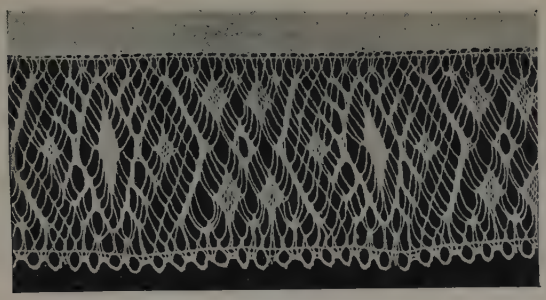
434 LEATHER KNIFE-SHEATH AND NEEDLE-CASE FROM DALARNE

435 BRIDEGROOM'S SHIRT FROM SKÄNE

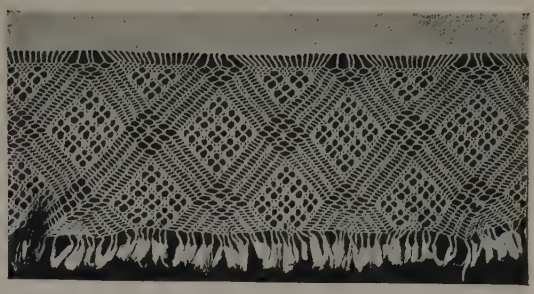


436 CHILD'S EMBROIDERED LINEN AND LACE COLLAR FROM DALARNE

437 WOMAN'S EMBROIDERED COTTON CAP FROM GOTLAND

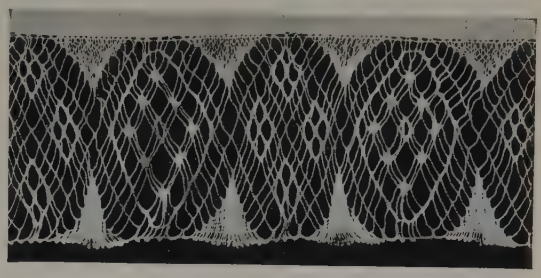


438 LACE FROM DALARNE



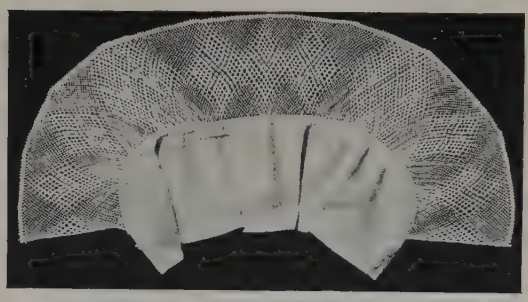
439 PLAITED SHELF-FRINGE FROM DALARNE

440 LACE FOR WOMAN'S CAP FROM DALARNE



441 LACE FOR WOMAN'S CAP FROM DALARNE

442 END OF BONNET-TIE FROM SKÄNE

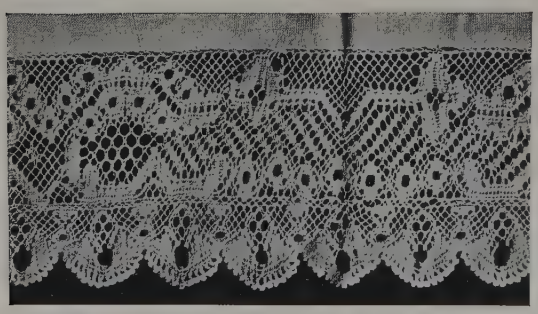


443 WOMAN'S LINEN AND LACE CAP FROM DALARNE

444 END OF BONNET-TIE FROM SKÄNE

445 END OF BONNET-TIE FROM SKÄNE.

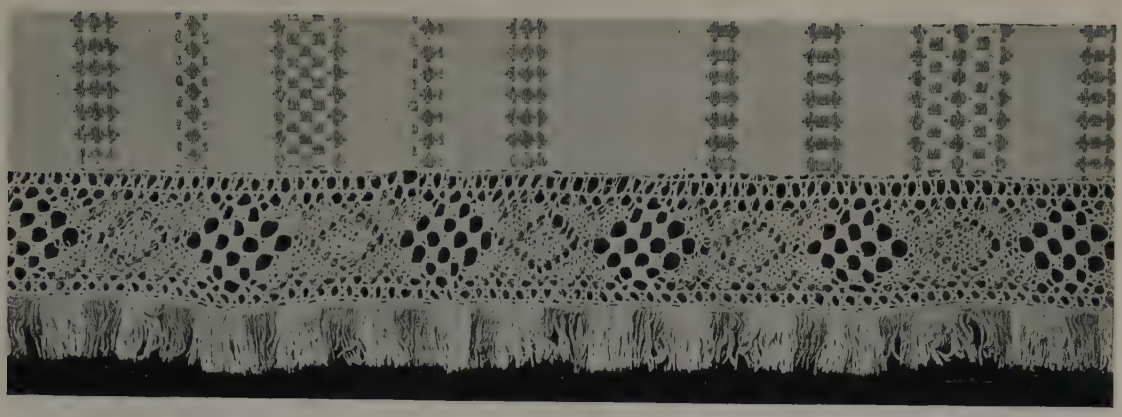
446 TO 451 LACE FOR WOMEN'S CAPS FROM DALARNE



452 LACE FOR WOMAN'S CAP FROM DALARNE

453 END OF BONNET-TIE FROM SKÄNE

454 LINEN AND COTTON THREAD-LACE RAFTER-FRINGE FROM SMÄLAND



455 PORTION OF LINEN HANGING-CLOTH, WITH LACE BORDER, FROM SMÄLAND

456 PORTION OF LINEN AND COTTON THREAD-LACE CEILING-CLOTH FROM SMÄLAND

457 LINEN AND COTTON THREAD-LACE CEILING-CLOTH FROM SMÄLAND

From Paintings by E. Stenberg

SWEDEN—458 & 459 EXTERIOR AND INTERIOR
OF A PEASANT'S COTTAGE

460 CHURCH DRESS FROM DALARNE

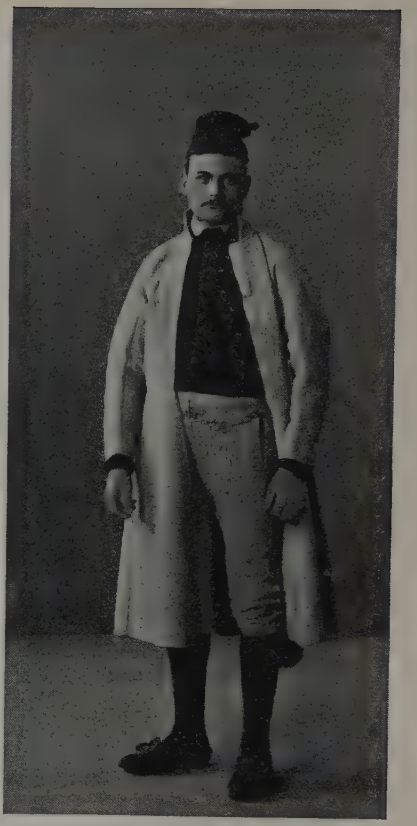
461 BRIDEMAID'S DRESS FROM DALARNE

462 SUMMER DRESS FROM DALARNE

463 CHURCH DRESS FROM DALARNE

464 CHURCH DRESS FROM DALARNE

465 FESTIVAL DRESS FROM SMÄLAND



466 FESTIVAL DRESS FROM DALARNE

467 FESTIVAL DRESS FROM DALARNE

468 CHURCH DRESS FROM SKÄNE

469 CHURCH DRESS FROM ÖSTERGÖTLAND

470 GIRL'S DRESS FROM SÖDERMANLAND

471 FESTIVAL DRESS FROM VÄSTERGÖTLAND

472 FESTIVAL DRESS FROM HELSINGLAND

473 CHURCH DRESS FROM DALARNE

Photo by J. B. Philip, per Wilson, Aberdeen

474 PEASANT WOMAN SPINNING

Photo by J. B. Philip, per Wilson, Aberdeen

475 GIRL'S DRESS FROM INSJÖN

Photo by J. B. Philip, per Wilson, Aberdeen

SWEDEN—476 PEASANTS RETURNING
FROM CHURCH, LEKSAND

Photo lent by the Swedish Touring Club

SWEDEN—477 CHURCH-BOATS, LEKSAND

478 FROM DALARNE

479 FROM SMÄLAND

480 FROM SMÄLAND

LAPLAND

LAPLAND.

THE most northern parts of Sweden, Norway and Russia form the native country of those strange people the Lapps. We can reach them comparatively easily, but every traveller returns full of astonishing reports of these extraordinary fellow-mortals. Although scientific explorers have taught us during these later centuries that Lapland is by no means "Nifelheim or Muspelheim," and that its inhabitants are no frightful monsters or cyclops, we must own that their accounts introduce us to beings very unlike ourselves. In their country a pall of snow enwraps mountains and plains for almost eight months out of the year, and certain swamps do not thaw even in summer. Infinite solitude seems to reign in these regions, whose extent is greater than France and Belgium together, though they are only populated by about 20,000 inhabitants. There the midnight sun and the aurora borealis display their phenomenal beauties, sombre forests cover large areas, wild torrents are fed by the ice-fields, numberless waterfalls and lakes enliven the scenery, and a variegated flora live where the rays of the sun brighten everything only for a few weeks during the year.

The Lapps must be considered only the ruin of a nation. They appear to be members of the Mongolian race, and their language points to direct relationship with the Finns. They are very anxious to preserve the purity of their blood and do not mix with other nations. "No, thank you; we wish to gnaw our own bones," was the answer a Lapp from the small island of Malm gave to a foreigner who had asked his daughter in marriage, for these Malm people disdain an alien son-in-law, even from one of the many neighbouring isles. It is also related that a young Laplander who had become a soldier in the Swedish army, under Gustavus Adolphus, was promoted to the rank of a captain of horse. But as soon as he returned to his native land and to his own people, he wanted then only to live as a Lapp.

In the veins of these people the blood of primitive man is still circulating, and their language, manners and customs are of quite a peculiar stamp. Although the prophecy of Paracelsus has been fulfilled, and metals have produced much mining in Lapland, yet the people have remained peculiarly a cattle-breeding folk. The reindeer is their fate. It determines their residence when harbingers of Spring lure them to the grazing-places in the mountains, or when Autumn gusts drive them down to protected valleys. The reindeer furnishes their dress and food, it provides the walls for their tents, covers for their sledges, utensils and chattels. References to it have

enriched their language with many words, and when mountain Lapps meet, they greet each other with their "puorist" ("good-day") and the three standing questions: How do you do? Have the reindeer much food? Is peace in the country?—which means, Did wolves attack the herds? The nomad state of the life is due to the wanderings of the reindeer. The houses can only be movable tents, for they must be put up where the reindeer decides to pasture.

The Lapps are a very quiet people and can sit dozing like automata for hours round their fireplaces, yet their inner-life often betrays restlessness. Missionaries relate how they have seen them melting in tears at their prayers, and seduced to wrong-doings immediately afterwards. A kind of nomad-like fluctuation is shown also in their moral principle. The reindeer is, therefore, more to the Lapp than the camel is to the Arab, and the extensive possession of reindeer makes the rich man. This quadruped has caused the division of the people into Alp or Highland Lapps, and Sea or Coast Lapps, which form two totally different tribes. The mountain Lapp, the real nomad, looks down upon his settled brother who has given up roaming and is only fishing in the rivers or in the sea; but his contempt is boundless when the latter becomes a servant of the Scandinavian. Travellers agree in their characterization of the mountain Lapps as haughty, independent, quiet, dirty and suspicious, while they call the coast Lapps inoffensive, confiding, domestic and gay.

A kind of patriarchal system is practised everywhere, and it is said that the family-ties of the Lapps are very strong. The Highlander is, by reason of his isolation, the purest exponent of the native character. Yet reports are very contradictory, and if we peruse statements made through the centuries, we have a feeling as if even the Lapps have gradually become more Europeanized, as if the whole register of vices and virtues, and all the complications and amiabilities of temper, are to be experienced in the company of those inhabitants of the ultimate snow-land. No chronicle has adequately stated the march of Lapland's history. We have only very modest remnants of the country's literature, and they offer reminiscences of a long-past epoch of heroes, when the sun was the principal deity and giants and sorcerers were alive. The religion of the early Lapps was heathenism, full of superstitions, fetishes and ghosts. They worshipped the sun and an image of Thor, and believed in an after-life of the soul, in a realm of light where pleasure and drink were superabundant. In the 13th century Christianity was brought to them during the reign of Hakon Hakonsen, and since then missionary work has exerted a strong influence and brought about social reforms. Inspired by a Christian spirit, Maria Magdalena Mathsdotter, a Lapp woman of

Photo lent by the Swedish Touring Club

LAPLAND—"ON THE MARCH"

high reputation, a kind of Norse Jean d'Arc, went to the King in Stockholm, and stirred him to reforms in legislation and to the building of an infant-home. Queer things often happened among these Christians. Thus an old woman on her death-bed implored her pastor to help her rather into hell than into heaven, because he had told her so much about the fire there. "I have been freezing enough on this earth," she argued.

Remnants of heathenish creed still linger in certain customs. Thus the magic drum is occasionally to be found. In former times it was secretly much in use as an oracle, and such an instrument is still considered so holy that it is carried as the last thing when the Lapps start, with all their property, on their marches. They wrap it up in lambskin, or in the soft feathers of a water-bird, and allow no marriageable maid to touch it, nor any woman to go the way it is carried, for this is said to portend harm. The drum is consulted on questions concerning hunting, diseases, sacrifices, and to obtain political and personal information. It is round or oval in shape, and is made out of the root-wood of pines, firs, or beeches, hollowed on one side over which a skin is stretched. Wooden pegs are used for fastening, and the sewing is done with reindeer sinews. The skin is painted over with pictures representing different gods, an image of Christ, some apostles, birds, stars, the sun and the moon. Below the sun we discern all sorts of terrestrial creatures, bears, wolves, reindeer, foxes and serpents, also marshes, lakes and rivers. The metal-rings of fate, which are shaped in different forms and decorated with chains, are laid upon the skin, and a hammer of reindeer-horn moves them by its beatings. All this is performed to the accompaniment of certain songs and the muttering of charms. The settling of the rings indicates the word of the oracle, and the Lapp who performs the ceremony falls down after it as in a trance. He sometimes lies for twenty-four hours, and when he rises is full of the spirit of prophecy. Travellers have brought such drums to the ethnographical museums, and even if we do not consider their historical meaning, they interest as works of handicraft, and testify to the manual skill and some primitive pictorial gifts of the Laplanders. Another superstition is connected with the magical darts, and with the wind-knots which are still to be found. The Lapp believes some sorcerers can cause wind, or stop it, by the mere opening or tying of certain knots. This belief is very old, and we find it mentioned in the ancient epic-poem, "Sons of the Sun," in which the eloping giant-bride undoes several wind-knots and thus compels her pursuing brothers to founder near the cliffs of the Lofoten Islands.

Lapp fingers are certainly skilful, and the divine gift of the sense of the beautiful has been distributed in that far north country. Not only the dress, but also all sorts of household goods and small articles, testify to the craftsman's talent and sense of æsthetic necessity. The Laplanders use the skin of the reindeer and other furs for their garments, gloves, boots, shoes and caps, and they often adorn these possessions with charming embroideries. The coast Lapps also look very picturesque in snow-white or grey woollen frocks, ornamented with red or blue braid, girt with a coloured sash. The men mostly wear blue caps and the women red ones, and the gayness of colouration is often quite striking in those snowy regions. The bridal costume, with its crown and ribbons, displays real rainbow glories, in some parts of the country, and this triumphal colour-symphony betrays nothing of the prosaic customs which precede the business of coupling two young souls. In fact bride and bridegroom are entirely left out of the question at first, their two families meeting and settling the bargain, with great consumption of brandy.

The Laplanders possess an instinct for decorating their persons with metal finery. Generally they keep such goods stored away in chests within their tents or shanties, but, especially on festive occasions, they love to make a display of their riches, quite like the peasants do in other parts of Europe. The Lapps wear broad belts, embroidered in silver, from which hangs a silver-adorned bag, containing a complete tinder-box, silver knives and spoons for the men ; while the women also carry knives, a bag for the fire utensils, another bag for spoons, and a large kind of scrip which contains needles, reindeer thread, scissors and thimbles for sewing. Their vestments have costly parts, glittering fillets, girdles, spangles, buttons and rings showing off the owner's wealth, as do the silver cups and tobacco boxes on their tables. On gala days even the sledges and the trappings for their reindeer bear remarkable adornments.

The men, who are very intent upon their trade, and who are responsible for the cooking and dressing of the food, are clever in several handicrafts. This knowledge is not acquired from masters of the trade, but handed down directly from father to son as a heritage. They make two or four-oared boats, and their skill is the greater as they can only fasten the deal or pine parts together with roots, twigs or reindeer-nerves. They construct sledges in the form of boats, without wheels and with a sort of keel. These vehicles, drawn by the reindeer, are said to go lightly and rapidly, but rather jerkily. Lapp sliding-shoes are famous for their practicableness, and help the wanderer to move nimbly over the

Photo by J. B. Philip, per Wilson, Aberdeen

LAPLAND—"MILKING THE REINDEER"

snowy deserts. The men also execute boxes and chests, preferring to give them an oval shape, like their boats, for they can thus hide pegs or twigs. Often they inlay such articles with pretty patterns of reindeer bone. Their cradles are very amusing ; they consist of a kind of case made of birch-bark, into which the little parcel of humanity is pushed. A hole is left on the top for the child's head, and the whole is covered with leather and lined with hairy reindeer skin. The child is wrapped up in very soft skins and packed so tightly that the custom of hanging up such precious parcels on sledges or reindeer-saddles, on a nail in the tent in summer, or on the branch of a tree, appears quite natural. Such appendages often look like strange fruits in the garden of Boreas. The Lapps are excellent rope-makers, and they can plait baskets of tree-roots, especially the birch, so firmly that water does not run through them. These baskets are of different shapes, round, square, or oblong, with or without a handle, and their exportation carries the fame of the Lapps' dexterity into distant parts. Also all sorts of useful things are executed in wood or bone by the Laplander. He makes the cards for his play in alder-bark, and paints the figures on them with blood. He makes the moulds for tin-ware and bullets. We come upon weaving implements, shuttles, and combs, which tell us that this glory of the Scandinavian world has found a modest echo even here. But Lapp craftsmen are especially ingenious in making horn-spoons, and it is remarkable how clever they are in trimming them and their small boxes with different pendants and rings. Tools in these regions are utterly primitive, yet we often find excellent decorations of ornamental designs, floral and animal forms, executed by engraving or carving.

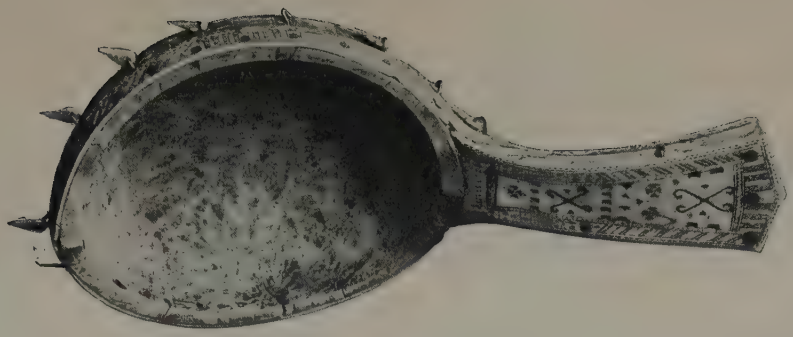
The Lapp women, who are used to working hard with the children and the cattle, do all the tailoring and shoemaking. As flax does not grow in their country, they prepare a thread of reindeer sinew, which can only be of a limited length. They can also spin wool from hares' fur, and can knit gloves, caps and stockings with it; and we are sometimes astonished at the nicety of these articles, their softness, elegance, and the pretty ornamental figures which the women know how to work into them. A traveller compared a Lapp woman, whom he saw sitting on a log of birch in her smoky hut, spinning, whilst the fire was smouldering in the gloom, to some mysterious witch working the thread of fate. But, above all, Lapp women are brilliant in embroidery, for which they have to prepare their own tin-threads. With these they get quite the effect of our silver-thread. They have also to draw the wire themselves, and accomplish this by pulling the metal with their

teeth through holes in horn. By the help of the spindle these wires are twisted so tightly and evenly round the reindeer sinew, that each thread appears to be tin throughout. With these materials they embroider the different parts of their vestments, as well as the harness for their reindeer.

The designs of Laplandish carvings and engravings do not show the "horror vacui" of primitive people, nor do they betray the strange northern propensity for interlacings and fantastic combinations. Rather are they marked by reticence and simplicity. Most frequently we meet plaited motives of all kinds, which either extend over the whole object or only fill a part of it. Also a kind of chess-board pattern occurs, fish scales, or graceful ornamental figures and borderings, even floral forms, like delicate tendrils. The spirit of Christianity, which has gradually taken hold of the people, shows itself by the appearance of the cross. Varieties in shape are more numerous than varieties in design, and these we can study in the illustrations which accompany this article.

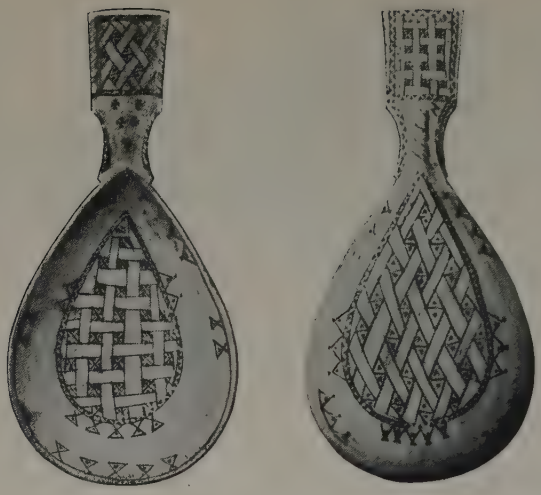
It was the opinion of Tacitus that only a native could like Lapland; but the more we penetrate the darkness which is massed around our arctic brethren, the clearer we understand the injustice of applying to them our customary epithet "primitive."

JARNO JESSEN.

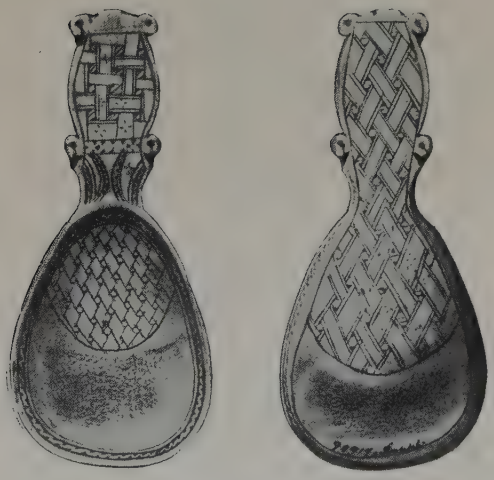


1 WOODEN LADLE WITH ORNAMENT OF CARVED REINDEER-HORN

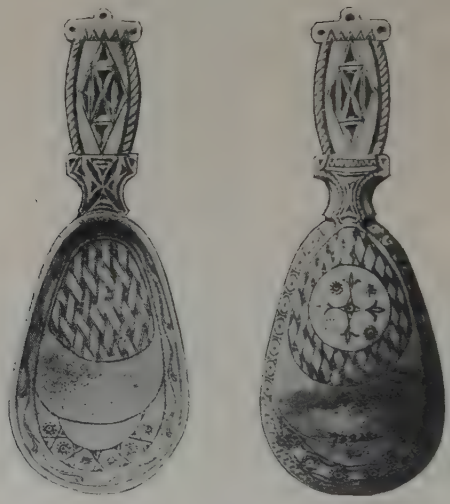
2 & 3 WOODEN LADLE WITH ORNAMENT OF CARVED REINDEER-HORN



4 & 5 CARVED REINDEER-HORN SPOON



6 & 7 CARVED REINDEER-HORN SPOON



8 & 9 CARVED REINDEER-HORN SPOON

10 CARVED REINDEER-HORN SPOON

LAPLAND—SPOONS

11 CARVED ELK-HORN SPOON

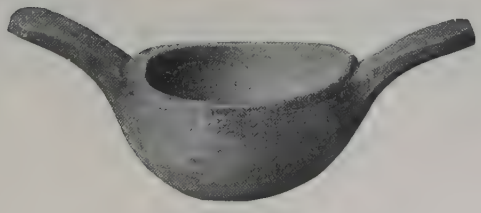
12 CARVED ELK-HORN SPOON

13 CARVED REINDEER-HORN SPOON

14 CARVED REINDEER-HORN SPOON

15 CARVED REINDEER-HORN WEDDING-SPOON

16 ENGRAVED SILVER-GILT SPOON



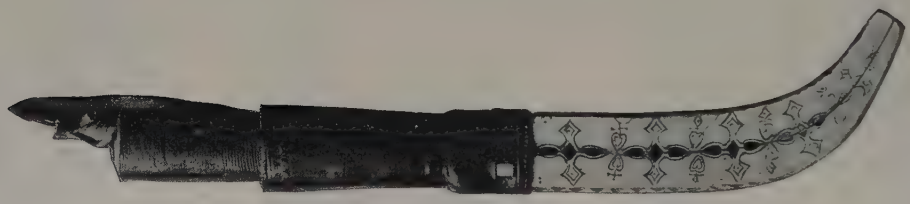
17 WOODEN HORNED BOWL

18 ENGRAVED SILVER-GILT SPOON

LAPLAND—SPOONS AND BOWL

19 STEEL AND CARVED REINDEER-HORN KNIFE AND SHEATH

20 & 21 CARVED REINDEER-HORN KNIVES (FOR WOMEN)



22 STEEL AND CARVED REINDEER-HORN KNIFE AND SHEATH

23 & 24 WOODEN FLASKS WITH CARVED ELK-HORN DECORATION

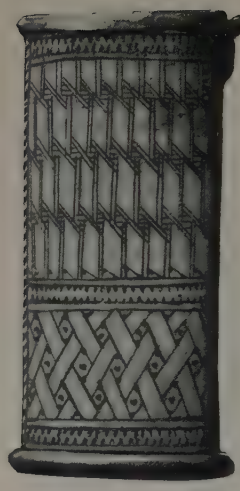
LAPLAND—KNIVES AND FLASKS

LAPLAND—25 & 26 EMBROIDERED REINDEER-HARNESS

LAPLAND—27 TO 36 CARVED REINDEER-HORN KNIFE-HANDLES

37 WOODEN MATCH-BOX WITH CARVED REINDEER-HORN DECORATION

38 CARVED REINDEER-HORN BELT-CLASP



39 WOODEN MATCH-BOX WITH CARVED REINDEER-HORN DECORATION

40 CARVED REINDEER-HORN BELT-CLASP

41 WOODEN MATCH-BOX WITH CARVED REINDEER-HORN DECORATION

42 CARVED REINDEER-HORN BELT-CLASP

43 TO 45 WOODEN MATCH-BOXES WITH CARVED REINDEER-HORN DECORATION

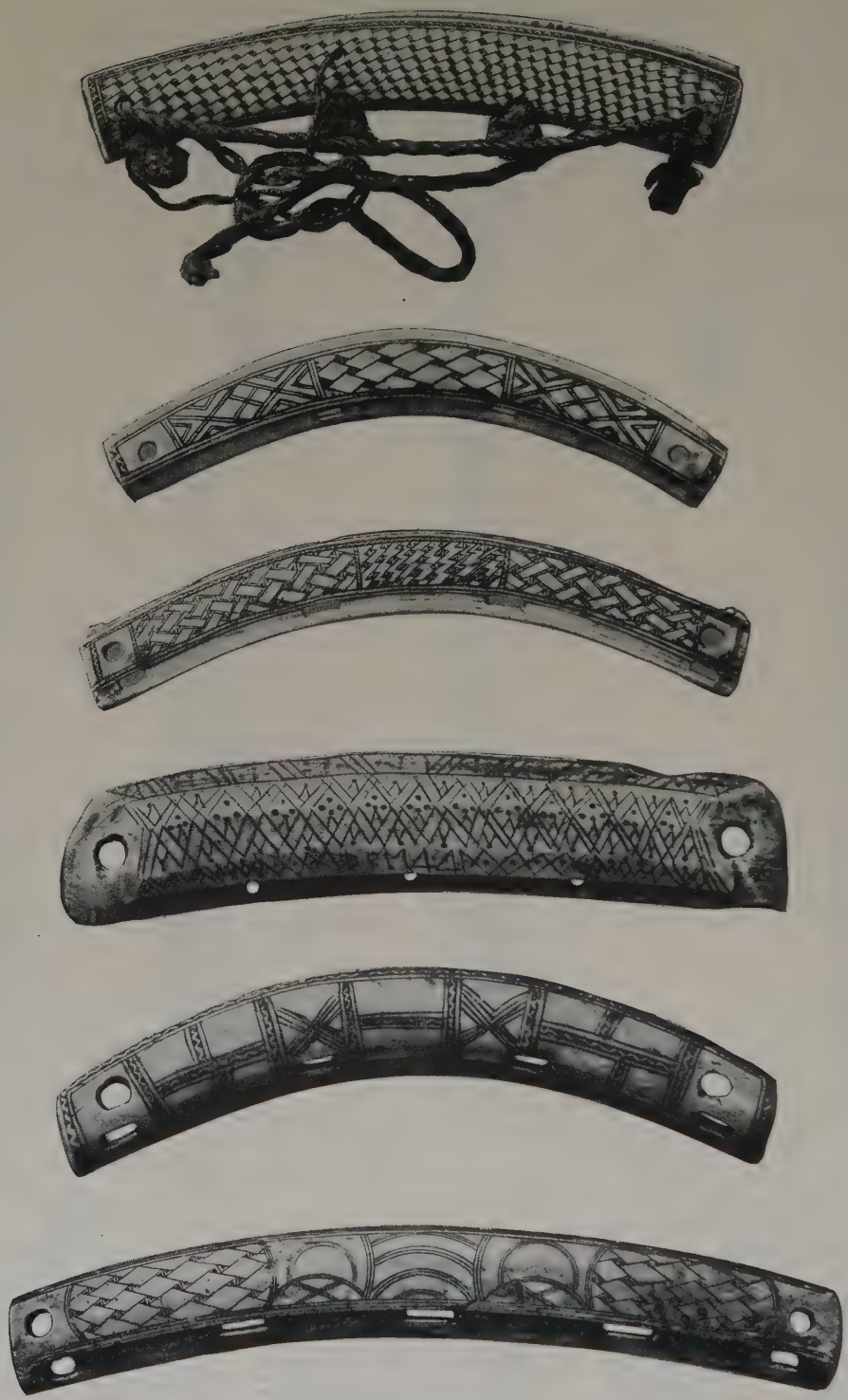
LAPLAND—MATCH-BOXES AND CLASPS

LAPLAND—46 WOMAN'S EMBROIDERED COLLAR AND FRONT, WITH SILVER AND SILVER-GILT ORNAMENT

47 TO 50 CARVED REINDEER-HORN NEEDLE-CASES

51 TO 53 CARVED REINDEER-HORN BELT-CLASPS

LAPLAND—NEEDLE-CASES AND CLASPS



LAPLAND—54 TO 59 CARVED REINDEER-HORN BAG-LOCKS

ICELAND

ICELAND—THE ALMANNAGJA

ICELAND.

ICELAND, the Ultima Thule of the oldest Norwegians, has ever been a magnet for lovers of ancient relics of northern folklore and antiquities. The inhabitants of that island of volcanoes and glaciers, of heaths and waterfalls and fogs, have preserved their independent character. Since the Norwegians, who were indignant at the keen Harald Harfagri's autocracy over their country, emigrated to these distant shores and thus discovered their existence, several other intruders have stepped on this ground. A pure German tribe thus settled here, and in the course of time became somewhat mixed with Celts, Laplanders and Finns.

The peasants and fishermen on this rocky ocean-settlement found enough work in their respective professions. No pauperism needed to exist here, but many good gifts developed a race of high character and ability. More and more this race grew native to the soil, and the fact is known that the Icelander's love of home is considered stronger even than that of the Swiss. Here is the domain of real local-patriotism. This very quality has helped the population to maintain that independence of character, which wins the admiration of everyone who visits the island.

At first a republic was formed, with a "Thing" or parliament. In the course of time Christianity was adopted, and Catholicism has certainly enriched the culture of the people. The civic wars that raged in the thirteenth century went on until the Norwegians settled the disunions and gave the island a king. The Danes appeared as the next conquerors, and they brought about a union between Iceland and Denmark. Under their government reformation spread, but their consolidation by the doctrines of Lutheranism could not prevent commercial thraldom. The Danes soon succeeded in monopolising commerce, and this gave birth to the antagonism of the Icelanders to the usurpers. In their national hymn, which is aglow with patriotic love for their island, "Hoary Isafold, the Mountain Queen," we hear them hint at "the country without the beauty of mountain scenery, the realm of fogs, without face, nose and eye." This unlovely domain is the Icelander's conception of Denmark. His hatred towards the foreign master is here freely uttered, for his peaks and lakes are his pride. Through the strength of her sense of independence and perseverance Iceland finally won her victory over Denmark. She re-established her "Althing" in the middle of last century, and threatened emigration, until King Christian IX. granted a constitution in 1874. He linked this possession firmly with his domains, but Iceland gained privileges for herself and a yearly subvention from Denmark. The imposing

work of consolidation has since then been uninterruptedly continued. Iceland steadily keeps pace with European civilisation, marching ahead in liberal measures, while the telegraph connects the island with the outside world.

The visitor must be struck by the high average of culture which exists in this remote corner of the world. If he is conversant with the long history of patient endurance of the people, the present height of development is the more astonishing. It seems quite characteristic that the Icelandic peasant, in the interior of the country, sets his clocks generally two or three hours too fast. We need only look into the mirror of their literature to understand the self-assured and independent spirit of the people.

The "Saga," in particular, is an unadulterated source of knowledge, and through the tales of heroic deeds which were achieved about the year 1000, we become inhabitants of the heights and valleys and fjords, we live in Iceland's homes and witness the domestic lives, the aspirations and passions of their inmates. Every locality and every incident become a reality, for these national tales are related in the naive and objective style of Herodot. And no narrator has ever found a more interested or a wider public, for all Icelanders adore this national treasure of literature. Often the knowledge possessed by the simple peasant is quite a revelation. He finds a real pleasure in reading, and, as there are no schools, the parents are the teachers of their children. Many a native has acquired, by his own studies, an extensive knowledge of languages and literature; thus the celebrated linguist and folklorist, Brynjúlfur Jónson, from Minni Núpevi, is entirely self-taught. Some one came upon a shoemaker, on whose shelf he found a little library which included Homer's *Odyssey*; another saw in a fisherman's cottage a woman's richly-wrought saddle, covered with the finest leather and decorated with silver embroidery on velvet and original ornamentation. The "Saga" reports of quite unusual feats of skilled artisans. A turner is mentioned who excelled in goldsmith's work; a carpenter who showed such ability as an architect that he became a builder of churches; and a woman is extolled for her carvings in whalebone. This is testimony of artistic endowments, and fortunately enough proofs of the Icelander's cleverness in craftsmanship exist for us to study. They hold a place of honour in Scandinavian peasant art.

Although many of these treasures of old times have been taken from the island, a quantity of them is still saved and stored away in the small museum of Reykjavik, in the National Museum of Copenhagen, the Northern Museum of Stockholm, and in private

ICELAND—VIEW NEAR MOUNT HECKLA

collections in London and Edinburgh. To the lover of such works it is gratifying to know that peasant-hands are still eagerly occupied with this kind of production, although former zest has abated everywhere at the touch of industrialism. Only in gold and silver filigree work retrogression is not visible, and the peasants still execute carving, metal-work, and, to some degree, weaving and embroidery. The Icelanders have never distinguished themselves as architects, like the Norwegians, their unwieldy building-material—wood, which they often cover with corrugated iron—has always been a hindrance to development. We must admire later examples of craftsmanship as well for their excellent technique as for the symmetry and grace of their decoration. They often charm by finesse of style and bear quite an individual character, although Norse influence, and especially the ornament of Romaic and Gothic times, are distinctly evident.

The wood-carver has been, since time immemorial, a typical figure in Norway. We do not, however, meet him in Iceland in the same way, with the short knife dangling on his left hip, or coming as the itinerant tradesman to the private houses to sell his wares; but plenty of carved articles point to an equally deep-rooted instinct being alive in far-away Iceland. And the resolution to keep it alive is manifest by the fact that the Government has now arranged for courses of lessons in wood-carving to be given, the State contributing 1,000 crowns annually towards the cost. Stefan Eiriksson, an artist, is appointed head-master. Throughout the island carved wooden and horn articles are on sale and in use. We find large pieces of furniture, like bedsteads, chests and chairs, as well as the utensils for eating—spoons, dishes and plates. Notching is much practised for purposes of decoration. We discover designs of real distinction carved on the boxes (Nos. 1 to 29), and on those in which the haymakers carry their breakfast to the meadows (Nos. 30 to 33). Lovers often display much skill in decorating the handmangles (Nos. 66 to 70), and the pretty little things they work for their sweethearts. We come across handmangles of quite astonishing construction, their bodies really architectural, with columns or elaborate ridges, their top-parts in the shape of the hand raised in oath-taking, or an animal's head. On them we can frequently read all sorts of inscriptions. We find delightful chests executed entirely in pierced wood-work, framed by pretty ornamental borderings, and often bearing the record of the year of their origin.

In different corners of the country, especially in parts near the coast, we see wooden tubs and vats in use, also farming-tools which impress one as being particularly indestructible, and as real

types of practical handicraft. Their bodies are kept together by metal hoops, and the wooden parts, the lids and handles, often bear carved embellishments. Such classical cooper's work is of ancient date, the "Saga" speaks of it, and yet it is still executed, and its disappearance would be a real loss. Some wood-carvers are really sculptors, for they execute whole figures of gods, men and animals, also groups and reliefs with scenes. The dragon-head, from the middle-ages, appears frequently on choir-stalls, gala-chairs, and also on bedposts, and the wood-work often bears Christian emblems. Some old Icelandic beds are still preserved as fine examples of former handicraft. They have painted pictures on the side-posts, a prominent front part, and bear names in distinct lettering. We illustrate here some splendid examples of carved bed-boards (Nos. 34 to 49, 51 and 52). The Northern museums and churches treasure such remnants, and their study often reveals the tendency to combine carving with colour. This polychromy is typical, and it gives quite an Oriental impression by its strong colour-notes.

The Icelander, it must be owned, often fails when he attempts to render motives from nature, and his best work is to be found in Romaic and Gothic ornaments. In his inventiveness in this style of work he is the true German. We have also to take into account his insufficient tools and the want of metals, especially iron and copper. These artist-carpenters have no nails at their service. They often connect and fix their parts only by small wooden pegs, or with threads out of the roots of the whortle-berry and the dwarf-willow. Nowadays they sometimes seek for broken iron in foundered ships, and try to work with it, but on the whole they prefer bronze and copper to iron, yet neither copper nor its alloys are as satisfactory as iron to produce perfect art-joinery.

Ancient wooden statues of gods testify to religious needs, and these strange idols are adorned, in Byzantine fashion, with gold and silver and fine apparel. Thus we can still see Thor sitting in a temple, or fixed on an arm-chair, as an ornament. The museum in Reykjavik contains a gorgeous throne from the twelfth century, with interlaced plants, dragons and human figures, quite as we are accustomed to see in old Scandinavia, and the name of Jesu is carved on the middle part. The supporting columns represent horsemen on their typical Icelandic ponies with strong bodies and small heads. Buying and selling these small, meek and enduring horses still form an important trade.

Of great fame were the wainscotings in the house of Oláfr Höskaldsson, who bore the designation of "the peacock" among his fellow-men. He had erected a house as a wedding gift for his

ICELAND—VAYRNAPJEDWRY

daughter in 975, in which the ceilings, as well as the walls, were adorned with coloured carvings of mythical character, instead of the usual pictures and tapestries. It had also pleased another ancient Icelander to have his own adventures carved on the shelves and chairs of his house; but the finest example of artistic wood-work is the door of the church in Valjofsstadir. "Carving," related Ole Worm, one of the real connoisseurs of the island in the seventeenth century, "is a natural occupation here." He tells how he saw the natives in winter busy with such work in wood or whalebone, and cutting chessmen for their games. We can still find powder horns (Nos. 72 to 74) and snuff boxes (No. 71) with excellent ornamentations. Icelandic spoons (Nos. 75, 76, 78 and 79), which are generally executed in horn, offer rich material for the student of Northern ornamental design. They still form a much-sought-after object of trade, and bear the prettiest geometrical patterns and the number of the year, the initials of the maker or the property-mark of the possessor often being introduced. Large Latin letter initials occur and characteristic letterings, and it is deeply regrettable that this beautiful craft is visibly decaying.

The "Saga" relates that among the treasures offered to Gudrún by Grimhildr, after the assassination of Sigurd, were some Frankish girls who could embroider in gold and weave on little slabs. This proves the long existence of such handicrafts in Iceland. The surplus of female population, caused by the many accidents to the men who go out fishing or seeking birds' eggs on the cliffs, had set the housewives and maidens plying their needles very busily. They mostly worked in cross-stitch, later in flat-stitch, and introduced interspersed gold threads into their designs. Some museums possess work of real distinction. A mass-vestment in brocade, dating from the time before the Reformation, bears a peculiar insertion on its back, a coloured picture representing the saving of a ship by a saint during a storm.

A piece of tapestry in the Museum of Science and Arts in Edinburgh, dating from the time before the Reformation, comes from a tent for the Althing, in Pingvellir. The upper part has been worked by nuns, and the under part added later, and we can decipher on the top stripe a sentence from a psalm, which, even now, one still hears in the evening-prayer of the children. We sometimes come upon old embroideries on wool, linen and silk, in harmonious shadings, with gold and silver embellishments. They show compositions of all sorts, birds, buildings, ships, weapons, even mythical and historical subjects. Alas, such domestic art is greatly diminishing in Iceland, and it is good that, at least in remote parts, the peasant

dresses preserve something of the old æsthetic instinct. The dress of the bride, especially, sums up all the longing for beauty, and it is remarkable for the grandeur and refinement of its style. This gala-piece is accomplished with the help of the bride's friends, and it makes its wearer assume somewhat the majestic aspect of the heroic Isafold of the "Saga." It is composed of a soft black woollen material, which is bordered round the neck, the shoulder and the sleeve-edges with silver and gold embroideries, mostly representing oak leaves or vine tendrils, like the pattern on the girdle No. 82. The whole end-part of the skirt is also encircled by broader garlands of the same type, and the ornamental *motif* for the frontal velvet stripe of the head-gear consists of silver stars. The Icelandic bridal-hood, particularly, likens the women to Amazons or Minervas, as it is shaped like a helmet, from which the veil hangs. All this sublime splendour is produced for one day, and often, says a visitor, one can find it stored away later on in some shabby chest amidst cod-fish bundles and butter-tubs.

Icelandish metal-work shows a highly developed skill in the craft. Filigree-work, like that on the clasps and buttons of the belts (Nos. 82 to 84), has much resemblance to Norwegian work. We see also the same taste for appendages in the shapes of leaves or hearts, for a combination of the quiet and the vacillating.

A peculiar kind of weaving was much practised in olden times, and is still to be found. It is used on small articles, such as ribbons, garters, dress-suspenders, shoulder-straps, saddle-cushions and similar objects, and the close study of these fabrics reveals most variegated designs and a technic of such simplicity that lovers of the weaving-craft must hail its renascence with joy. Not only geometrical patterns, but also figures of men and animals, as well as quotations and congratulations, are formed by the threads. The production of such ribbons is quite a Sunday amusement for the women in Iceland. This kind of weaving requires a quantity of small, thin, square beechwood slabs, which are put closely together. Each slab has a hole at each corner, and the linen threads for the weft are run through them. By turning and placing the boards the patterns can be very easily varied, and the women, who, during their work, keep their little weaving apparatus fastened to the girdle, are very inventive. The same kind of technic has been recognised in works from ancient Asia, Africa, and America.

It is edifying to see that man, if even it has pleased Providence to isolate him in distant regions, can yet attain results of culture which are the envy of nations who are each others' teachers by constant contact.

JARNO JESSEN.

ICELAND—THE STROKR IN ERUPTION

ICELAND—1 TO 3 CARVED BOXES

ICELAND—4 TO 6 CARVED BOXES

ICELAND—7 TO 9 CARVED BOXES

ICELAND—10 TO 12 CARVED BOXES

ICELAND—13 TO 15 CARVED BOXES

ICELAND—16 TO 18 CARVED BOXES

ICELAND—19 TO 22 CARVED BOXES AND LIDS

ICELAND—23 TO 25 CARVED BOX-LIDS

ICELAND—26 TO 29 CARVED BOX-LIDS

ICELAND—30 TO 33 CARVED BOXES FOR FOOD

ICELAND—34 TO 37 CARVED BED-BOARDS

ICELAND—38 TO 41 CARVED BED-BOARDS

ICELAND—42 TO 45 CARVED BED-BOARDS

ICELAND—46 TO 49 CARVED BED-BOARDS

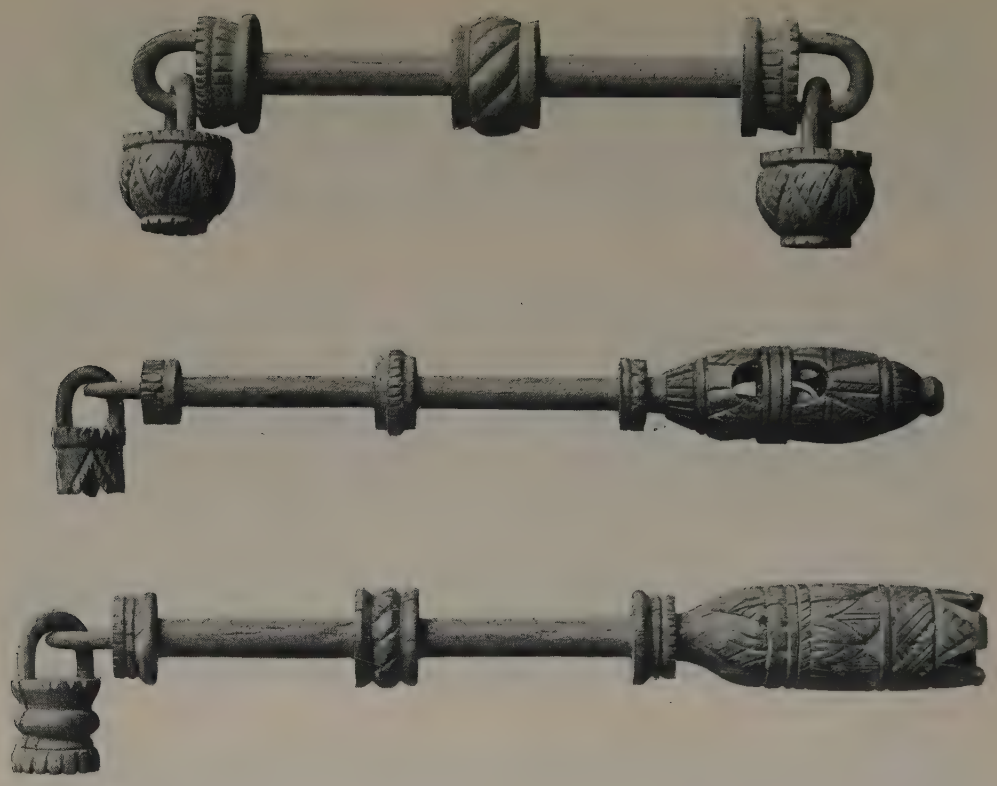
50 CARVED AND PAINTED WOOD FOR THE DECORATION OF A BOX

51 CARVED BED-BOARD

52 CARVED BED-BOARD

ICELAND—53 TO 57 CARVED CASES
FOR KNITTING-NEEDLES

ICELAND—58 TO 62 CARVED CASES
FOR KNITTING-NEEDLES



ICELAND—63 TO 65 CARVED WINDING-PINS

ICELAND—66 TO 70 CARVED HANDMANGLES

71 CARVED SNUFF-BOX

72 TO 74 CARVED POWDER-HORNS

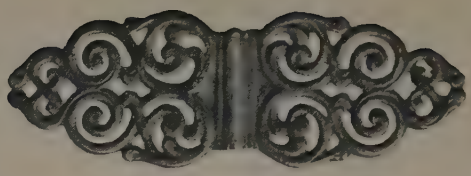
ICELAND—SNUFF-BOX AND POWDER-HORNS

75 & 76 CARVED HORN SPOONS

77 REPOUSSÉ BRASS PANEL

78 & 79 CARVED HORN SPOONS

ICELAND—HORN SPOONS AND BRASS PANEL



80 & 81 BRASS CLASPS

82 BLACK VELVET BELT, EMBROIDERED AND DECORATED WITH SILVER AND SILVER-GILT ORNAMENT

83 BLACK VELVET BELT, DECORATED WITH SILVER ORNAMENT

84 BLACK VELVET BELT, EMBROIDERED AND DECORATED WITH SILVER AND SILVER-GILT ORNAMENT

85 BRASS BELT-CLASP

ICELAND—86 TO 92 BRASS CROWN-PIECE ORNAMENTS

93 TO 97 ENGRAVED BRASS HARNESS ORNAMENTS

98 BRASS KEY-CHATELAINE

ICELAND—METAL-WORK

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